THE NEW YORK DRAMATIC MIRROR.

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NYM CRINKLE'S FEUILLETON

THE MAN WHO SAYS THE DRAMA IS DECLINING IS HEARD BUT NEVER SEEN. WHAT MR. BRANDER MATTHEWS THINKS OF THE SUBJECT AND WHAT CRINKLE THINKS OF BRANDER MATTHEWS. THE DRAMATIC ELEMENT IN MODERN LIFE DISAPPOINTING.

I have been looking for several years for the fellow who says the drama is declining. I hear of him continually, but I never discover him. Every blessed penman, who writes at all, is continually proving past all argument that the drama can't decline and doesn't decline, and that the man who says it can and does is a horse-thief and an outcast.

Stung by this utter want of somebody to assume the positive of this question, I am tempted to declare that the drama can decline and *is* declining.

I am perfectly well aware that if this is true, it is most unfortunate for Mr. Brander Matthews. I cannot conceive of Mr. Brander Matthews continuing to exist if the drama should decline utterly.

He is not specially of it, but he is eternally about it.

If it is not true it is unfortunate for the rest of mankind, for Mr. Brander Matthews will spend the remainder of his life in a vain endeavor to demonstrate what everybody will take for granted.

The decline of the drama never worried me much. But I confess that I am beginning to be annoyed by the proofs that it does not and cannot decline.

Mr. Brander Matthews in *Harper's Magazine* undertakes to set forth his reasons why it does not and cannot. With a sagacious air of examination he says:

"The population [meaning the attendance] of the theatres does not decline.

"The theatres are not any less magnificent."

"And there is speciousness in the claim that there is a decadence in the art of acting."

Then we have this *non sequitur:*

"By this process of exclusion [of causes] we are led to declare that the decline of the drama can mean only that the dramatic is no longer the leading department of literature."

I should like to say here that if I were a believer in the decline of the drama I should certainly find some better reasons for its decline than any Mr. Brander Matthews has declared have been put forward.

His conclusion is that it doesn't decline; it "undulates." It has its ups and its downs, and it was kept down during one of its recurring fits of depression at the beginning of this century; by the development of the newspaper in England; the popularity of the Waverly novels; the romantic revolt in France and the perfecting of the mechanics of play-making by Scribe.

It strikes me that an honest decliner must regard such an attempt as this as merely a counting of ripples on the surface, not as an examination of the real ebb beneath.

The philosopher or historian who will undertake to estimate the causes at work to affect the drama will not waste much time in examining the architecture of our places of amusement, nor in counting the people who go to those places of amusement. Because it is possible for a drama to decline in all that makes it worthy, operative, beneficent and progressive and still grow in popularity and prodigality.

An historian in the time of Nero who measured the worth of the drama by the thousands who poured into the amphitheatres would be rather a shallow judge. There was ten-fold more money lavished on the Coliseum at the decline, than was spent on the temples of the drama when the drama was vigorous and healthy.

It is a shallow and a fatal device to estimate the progress or the worth of the drama by the mob that hangs on its heels, and Mr. Matthews cannot mention a believer in a decline that thinks for a moment that the attendance on the theatre has fallen off.

But what significance has attendance? A Bunch of Keys made more money in one season than did Henry Irving. Is the Bunch of Keys, therefore, more worthy? Peck's Bad Boy endures, but Daniel Rochat does not. Is Peck's Bad Boy the better? The Old Homestead draws more people than any other dramatic entertainment in New York. Is it the best dramatic entertainment in New York?

It is amazing that intelligent writers should give even a passing thought to such notions as these.

Mr. Brander Matthews, who carries the air of a historian, does not employ the sagacity of a philosopher. Accuracy of citation is far more noticeable than acumen.

He is oblivious, entirely, of some of the great operating causes at work in this world of thought, and which causes, the dispassionate and reflective man is inclined to believe may modify, and are modifying the drama, if not displacing it.

One of these causes is the possible decay of the dramatic instinct itself.

The tendency of modern culture is to suppress it. That individualism of action which made a warrior with a sword, in the days of chivalry, a hero, has given way to a solidarity of undemonstrative intellectual forces that defy dramatic treatment. Forceful utterance, melodramatic crises, self-assertion, which have been the glory of the drama, are looked upon now by good taste as rude, vulgar, and cheap.

Events themselves are not as dramatic as they were a hundred years ago. The torpedo boat that is out of sight has taken the place of the ship of the line with its tiers of guns. One of the greatest romances of our day is preaching the doctrine of non-resistance. There is a growing understanding in the world that to turn the other cheek also may be, after all, the highest kind of heroism. But it isn't dramatic.

The drama is and always has been expressive. Modern culture is suppressive in conduct. Literature is turning from action to reflection. George Eliot, who is never dramatized, is held in higher esteem than Charles Reade, who always was. Drama depends for its influence upon the manifestation of the passions. Society, ethical culture, moral development, good breeding, depend for their recognition on the abnegation of the passions.

A man of our day who should make love as Romeo did would be charged with emotional insanity. A man who exhibited his jealousy as Othello did would be a guy.

The theatre has always been a school of epicureans. The world is becoming a school of stories.

This is the line of thought upon which Mr. Brander Matthews' freight train of sentiment should be placed. In what direction are events and human character tending? Do they move toward the demonstrative and the dramatic; or do they move away from the passionate, the declamatory, the physically and rhetorically objective? Are not the great factors of life in our time silent factors? Is not public opinion greater than Napoleon? Alas! it is not so dramatic.

It is very easy to reel off the cheap declaration that human nature will always remain the same, and man must always be amused.

But suppose you compare human nature at the time of the Globe Theatre with human nature at the time of the Madison Square Theatre? Compare Ford's Pity 'Tis, etc., with Camille. Aside from all other considerations, observe that the greatest comedy drama of our era is built of self abnegation.

Compare our audiences with those of a hundred, or even of fifty years ago. How are they wrought upon? Try them with Green Bushes, The Actress of Padua, The Stranger, Medea. Where are the tears and laughter of the pit? What has become of the cries, the hisses, the enthusiasm? What would they say of Kean or the elder Booth, or even Edwin Forrest? Of course human nature is the same, but do you think it would assemble with gladness to see an *auto da fe* and make a holiday of a witch burning?

Oratory is a kindred art with declamation. What has become of the Websters, the Patrick Henrys, the Paul Dentons?

Does statesmanship pour its fervid eloquence out in torrents, or does it quietly print items in the Congressional Globe? Fancy a Chauncy Depew becoming impassioned! You might as well try to imagine a Howells making a dramatic crisis. Who paints dramatic pictures, or deals in allegory? Where are the Kaulbachs, the Peales, the Forselis? The very name of a story picture, curls your academician's lip. What is the romance that has had the widest vogue since "Uncle Tom's Cabin?" "Robert Elsmere." How much of the dramatic is in it?

These things, it appears to me, indicate to the observant student the pressure and tendency of intellectual progress. The expression of human thought and human aspiration is becoming less dramatic, more subdued, subtler. And it is obvious enough to the philosopher that the human race is every day learning to understand each other better, to use fewer words and less actions to make itself comprehended. The thought is deeper and finer than it was, and needs less rhetoric and less gesture. The sign language belongs to the savage who retains the war dances and paints his face. The test of the advanced man is to be unmoved by the dynamics of expression, for he has come to understand the silence behind them.

Another point of view presents the suggestion that events themselves displace the drama.

The closer men come to the momentary circumstances of an intense life, with its tragedies and its ever-unfolding pathos of reality, the less they care for the mimic and imaginary events. This will explain to you why modern audiences are so alert to anything real on the dramatic stage. They are steeped in the crises of life to their ears. Things happen so fast that they are tired. The atmosphere pulses with the misfortunes and the triumphs of the race. Every soul that is lost sends a throb over civilization. Life itself has become a pageant and a romance, and man is straining every faculty to read the sequel.

The suspicion of decline in the drama lies in the fact that the drama does not keep abreast of thought and events.

If Mr. Brander Matthews writes a drama he will go backward to the days of duelling. He will feel about in some other age for the picturesque and the dramatic.

Will that not be a confession that it is difficult to find the picturesque and dramatic in the present age?

What are the thoughts that fill the hearts of men at this moment? Is it the thought of how Hildegarde will get out of the castle, or Sigesmund kill his rival? Is it not rather the destiny of man? Is he not asking himself if he was an orphan at his birth and an outcast in his destiny? Is he not thinking of his fate *en masse;* of the coming power of the millions; of the achievements of science; of the struggle of feudalism and imperialism with democracy; of how he shall be happy in this whirl of ideas and struggle of forces?

Does not literature reflect these things? Does not the newspaper give tongue to them with myriad voices?

What does the drama do? Is it not a fair question to ask if, in the measurement of vital forces, of contemporaneous desires, of a straining and aggressive intellectuality, the drama is not declined from its mission as a great human agency?

Let Mr. Brander Matthews stop and think awhile. The very best evidence of dramatic decline is in the fact that every actor, manager and eulogist who writes of the drama insists that it is perfect, cannot be improved, and is in every sense all right. Obviously, if this is the case, it cannot progress, and that which cannot progress must decline.

What the drama needs more than anything else is a Martin Luther in its own ranks, not an Erasmus.

It is choked with apologists. I should like to see it shaken up by a Cromwell, or even by a Victor Hugo. Somebody at least who could tell it to its face what it really is, for it is strong enough to stand it, if its sensitive cuticle were only hardened by a few of the corrective blows that life inflicts upon every other brave human battalion.

NYM CRINKLE.

HOLLIS STREET THEATRE'S SEASON.

"The Hollis Street Theatre will close its doors on June 1," said Isaac B. Rich, of Rich and Harris, in conversation with a representative of THE MIRROR the other day. "The season has been the biggest the house has ever known by one-half. Our next season will open on Sept. 2, which is Labor Day in Boston. During the Summer the house will be furbished up a little, but no alterations or repairs will be made in it, as we always keep it in the most perfect condition."

A NEW MELODRAMA.

The Red Signal, a melodrama in four acts by Otis Skinner and Charles W. Skinner, was produced at the Grand Opera House in Chicago on Monday night.

The incidents of the piece occur principally at Pittsburg, Pa. In the prologue Ned Ingleton is accused of theft and cast adrift by his father, who, after an exciting scene falls dead from heart disease. Subsequently, Ned is presented as the owner of a mill, and owing to the jealousy of a woman and the hatred of dangerous ring-leaders has to contend with a strike among his workmen, during which he nearly loses his life. Finally the theft of which he was accused and that had been cited in a forged letter to turn his workmen against him, besides complicating his love affairs, is traced home to an an adventurous ring leader. The workmen return to the mill and the jealous woman confesses the forgery, thus reuniting Ned to the lady of his choice.

The comedy element is furnished by Ned's sister and a "fresh" young collegian who are in love with each other, while eccentricity is supplied by Mrs. McMinn, a supplicant for charity; Reignald Mudd, a tramp; and a German butler in Ned's employ.

NEW OPERA IN PITTSBURG.

The Boston Ideal Opera company will launch a new American opera at the Pittsburg Grand Opera House on Thursday evening of this week. It is called The Lion of Peru, and is described as a romantic opera in four acts. Dr. E. A. Wood, well known as a local surgeon, is responsible for the libretto. The composer is Leonard Wales, a young journalist connected with the several Pittsburg papers. The principal roles will be sung and interpreted by Zelie De Lussan and Frank Baxter.

Only a small part of the story is enacted in Peru, the greater portion being laid in England during the reign of George I. The "South Sea Bubble" incident has been woven into the plot, and the cast comprises such historical names as Walpole, Sunderland, Blunt and Broderick. The melodies are classified as "financial music," presumably to catch the almighty dollar. The comedy element is supplied by Addle, an ex-court-jester, and the old Inca Tupac.

The credit of a local production is largely due to various public-spirited citizens who have given the enterprise a solid financial backing.

MR. HARRIS' NEW THEATRE.

Samuel H. Friedlander, who is in the city in the interest of P. Harris' chain of theatres, tells THE MIRROR that his employer will have a new house in St. Paul, and that when completed, it will be one of the largest and handsomest theatres in the country.

"Mr. Harris does not intend to mislead people by making them believe that the house will be ready for the opening of the next season," says Mr. Friedlander. "It would be all bosh for him to advertise that his half a million or million dollar structure would be up and ready by September or October, as it is an utter impossibility to build such a house in less time than from eight months to a year.

"There is no theatre in St. Paul at present, and depend upon it there won't be a new house for a long time to come. Mr. Harris has just returned from there, and I know what I am talking about.

"The Hennepin Avenue Opera House in Minneapolis is unquestionably the palace theatre of the West, a perfect gem of a place, successful and extremely popular with the people. We have already booked quite a number of first-class attractions, and find no difficulty in being able to fill the season with the acme of stars and combinations. Six hundred new chairs will be added to the ground floor within the next two weeks, making the seating capacity over two thousand, and improvements are being made right along."

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The Mirror has the Largest Dramatic Circulation in America.

GLAD IT'S OVER.

THE crowds that came into town last week to witness the Centennial show were not money-spending crowds.

They took advantage of the cheap excursion rates to swarm in and see something for nothing, and incidentally to show the city folks that they weren't so darned green as the picture papers make them out.

The shopkeepers put their most enticing wares in the windows, but Reuben only looked in and passed on. Mirandy patrolled Broadway in her Sunday best and kept a death-like grip on the arm, and a watchful eye on the behavior of her husband or sweetheart, as the case might be.

Every native was suspected of being a bunco-steerer, and wallets were stowed securely away in inside pockets. Hayseed lovingly joined the dust of the ages on the unswept pave, and a faint, sweet perfume of dried apples and peppermint lozenges mingled with the breeze that fluttered the patriotic bunting which filled the soft Spring air.

The hopes of the tradesmen, who expected a rich harvest from the mighty influx of out-of-town visitors, were consequently nipped in the bud, and from a business point of view the neglect of our managers to provide special bills for the occasion was simply an evidence of sagacity.

As a matter of fact the theatres, with two or three exceptions, did the worst business of the season last week, the receipts even of Holy Week being munificent in comparison.

The pageantry in the streets cost nothing, and satisfied our gaping country cousins, while the regular patronage was greatly reduced amid the general turmoil and disturbance.

As a magnificent display of patriotism in commemoration of an event of historic and national importance, the Centennial was a brilliant success. But only the hotels, lodging-houses and transportation companies benefited by it materially in the commercial sense.

Now that the city has resumed its wonted placidity, the majority of the population are heartily glad it is all over, while the managerial expressions of relief are especially unanimous and intense.

A GRATIFYING FAILURE.

THE failure of Mr. GILLETTE's dramatic perversion of "Robert Elsmere" is a source of extreme gratification to the many people who, from the first, have viewed with honest disapproval this unlicensed and unseemly appropriation of Mrs. WARD's famous book.

Of course, the failure can be in no way attributed to the playwright's defiance of Mrs. WARD's publicly expressed wishes, or to the violation of the ordinary principles of right and wrong involved in the undertaking. The ethical aspect of the case had nothing to do with the result. If Mr. GILLETTE had miraculously made a good play out of a work which in itself contained no dramatic possibilities whatsoever, it would have achieved critical and popular approbation, irrespective of the underlying infraction of the common law of *meum et tuum*. As it is, his play is tame, uninteresting and inartistic—a disappointment to those that have read the book, and a mystification to those that have not.

Mr. GILLETTE's dramatization has had a fair hearing; it has been carefully weighed in the balance and found wanting. Its fate cannot truly be looked upon as a judgment; but considered from a moral standpoint it is distinctly gratifying all the same.

And now we hope that Mr. GILLETTE will turn his clever pen to such work as legitimately comes within his province. He has produced one excellent original play, which met with undoubted popularity. This should encourage him to depend on his own resources hereafter and leave the laying of violent hands on other's brain products, which the law refuses to protect, to the irresponsible and the unscrupulous.

THE DRAMATIC MIRROR has no quarrel with the talented young playwright. It wishes him well while he follows the main track, and reproves him only when he switches off on a siding of this Robert Elsmere sort.

POCKET VS. PHILANTHROPY.

AFTER due consideration the dissenting members of the American Dramatic Fund Association have concluded not to appeal from the order of the Superior Court authorizing that body to dissolve and divide up the moneys accumulated in its treasury.

There were excellent legal grounds on which to base an appeal.

Ex-Judge DITTENHOEFER felt confident that the action of the lower court would be reversed by the higher tribunal. But his clients, who had gone to considerable trouble and expense—with no thought of personal reward and no other motive than a generous and high-minded wish to save the Fund for such benevolent uses as its promoters and supporters originally intended—failing to meet with the encouragement and moral backing they had a perfect right to expect from the profession-at-large, concluded that they would concern themselves no more with the matter, but allow the selfish scheme to take its course, without further opposition, let or hindrance.

It is a pity that this righteous endeavor to prevent that which is destined to be an enduring reproach to the integrity of the profession, should be abandoned. We endorsed it heartily, and we have not altered our conviction that the fight should be prosecuted to the bitter end.

There was an important principle at stake, the maintenance of which was demanded by every consideration of fairness and probity.

It was a question whether a large sum of money, contributed with the express understanding that it was to be dispensed solely for philanthropic objects, should be expended in the manner distinctly stated and provided, or whether the custodians of it were to be permitted to put it into their pockets.

The objectors to the latter arrangement, although they were not supported as they should have been by the thoughtful and far-seeing members of the profession outside the Association, at least have the proud consciousness that they made a formal protest against a proceeding which they believed to be unfair, unjust and iniquitous.

Their fellow-members will secure a little over five hundred dollars apiece, when the grand division of the charitable moneys belonging to the organization takes place.

We wish them joy of it.

Fortunately the Actors' Fund's noble work is prospering and its resources are sufficient to assume the extra burden that will probably be imposed by the cessation of the older Fund. Its members have practically the same rights as those of the Dramatic Fund, but it is highly improbable that they will ever care to emulate the delectable example they have been set, and contribute a similarly unpleasant chapter to the history of our stage.

Mr. BOOTH has been censured because he founded The Players on the plan of a close corporation, with a perpetual board of officers and such specified conditions as virtually deprive the members from ever enjoying any voice in the management of its affairs.

Possibly Mr. BOOTH had observed the conduct of the American Dramatic Fund Association and perhaps he profited thereby. At all events he conveyed the gift of the club house, its art treasures and relics, in such a prudent manner that it can never be the scene of a public auction or serve for a division of spoils.

HIS PUPPETS.

A NUMBER of changes in the *personnel* of one of our well-known stock companies next season will give it an unfamiliar aspect. Old favorites, who have won favor and popularity through seasons of industrious and intelligent endeavor, are either leaving the organization voluntarily or being dropped from the managerial roll.

The causes alleged for these defections are various and interesting; they all seem to be grouped around the focal point that life in this particular theatre is synonymous with overwork and extreme mental and physical discomfort.

The draconian director of its fortunes exercises every conceivable species of petty tyranny, and subjects his artists to ingeniously devised indignities and annoyances. Fines or discharge are the penalties held over their heads in case they violate the absurd and unjust rules and regulations with which the place is hedged.

This manager's theory and practice is to suppress all individuality among his actors in their private relations. He will not permit them to read, mention or advertise in certain journals which have incurred his mighty displeasure; he will not permit them to hold any communication with the press. To speak to a journalist is a crime; to complain of fatigue after rehearsing and acting twenty-four hours at a stretch—no unusual occurrence—is a culpable breach of discipline; to take a scene from the leading lady is equivalent to murder in the first degree; to say that your soul's your own is to mortally offend the papist manipulator of these puppets.

The result is that these actors become mutes and marionettes. They are taught that they have no right to think, and they accept the lesson without questioning. They learn to tread softly, to speak with caution, to express no opinions, and to generally act and talk as if they were suspects in the time of the Spanish Inquisition. It is only in the strictest confidence, or when opportunity permits the unhappy person to find employment elsewhere, that he opens his lips and reveals the unpleasant secrets of his environment.

Can such an organization, conducted on such ideas, benefit the profession in any manner? Is it befitting the dignity and nobility of a liberal art that one of its high priests should seek to reduce its votaries to mere wire-strung mannikins, or to crush out the distinctive characteristics of their personalities, and thereby convert them into so many human neuters?

KILLING THE GOOSE.

THERE is a lamentable lack of distinctiveness among the several hundreds of managers who are interested with the business of furnishing amusement to the American public. They appear to have little confidence in their own judgment, or firmness and self-reliance enough to leave the rut, along which traveling is comparatively easy, but decidedly uneventful.

Survey the field during the season that is now drawing to its end. It will be found that a mere handful of managers constitute those that have struck out on original lines, that have striven successfully or unsuccessfully to create something which should be of public interest and artistic value. A few men have produced new plays, but the great army have gone on dragging about the country threadbare or second hand material which has been forced to do service beyond its worth.

How small is the number of producers! How great is the number of second-hand dealers and copyists!

It may be urged that good plays are terribly scarce, and that the metropolitan market monopolizes the best that are supplied at home and abroad, and even then, is not sufficiently supplied. But this does not explain the folly which leads twenty managers to present a certain sort of play simply because one, of that order, has met with pronounced success. There is not diversity enough. When a rich lode is discovered in any direction it is immediately attacked by a mob, and speedily worked out.

These managerial fads are injurious to the general health of the theatrical business. A farcical absurdity may be a profitable thing, but twenty farcical absurdities will exhaust the public patience and patronage. So, too, it may be said of what is called the New England drama, or of any other special department of entertainment which becomes more of a craze with the managers than the multitude.

What we wish to see is more bellwethers and a smaller flock of followers; more originality, courage, judgment and intelligence exercised in the choice and development of material.

PERSONAL.

BURNETT.—Mrs. Frances Hodgson Burnett will sail for England on Saturday.

BARRAY.—Lillian Hadley has been re-engaged for next season at the Boston Museum.

BURT.—Laura Burt is winning praise from the press for her clever work as Cad in The Still Alarm.

KAHN.—Julius Kahn leaves for San Francisco to-morrow (Thursday). He will be absent for two months.

FOX.—Della Fox, formerly soubrette of Conried's Opera company, has returned to her home in St. Louis.

MCCALL.—Lizzie McCall is reported to have made a hit in the leading female role in Nat Goodwin's Gold Mine.

WARNER.—John E. Warner, one of the most capable of business managers, will direct the fortunes of Nat C. Goodwin next season.

BACKUS.—George Backus, at present with the Robert Elsmere company, has been engaged by Daniel Frohman for next season.

PAULLIN.—Louise Paullin has been engaged for the title role in the new opera of Ardrielle, to be produced at the Union Square on June 3.

BALFE.—Louise Balfe sprained her ankle at the Fourteenth Street Theatre last week. Her part has since been taken by Stella Rees.

FREEMAN.—Max Freeman, whose role in The Brigands is to be taken by Henry B. Walton, is reported to be recovering from his recent illness.

GLENNEY.—Charles Glenney, who sailed for England on Wednesday last, has been engaged by Joseph Brooks to support William Crane next season.

EYTINGE.—The engagement of Rose Eytinge with Kate Claxton has been extended to five weeks. Miss Eytinge is appearing at the Windsor this week as the Frochard in The Two Orphans.

VON BÜLOW.—Hans von Bülow, the oratorical pianist, and wife sailed for Europe on Saturday by the *Fulda*. It is said that he will return to this country in March next and give six concerts at the Metropolitan Opera House.

SHEA.—Thomas E. Shea, the leading man of the Adams and Cook company, was given a banquet and reception by the Sarsfield Dramatic Club of Pittsfield, Mass., recently. The affair was a most enjoyable one in every respect.

GOUNOD.—Gounod, the composer, signed a contract with B. F. Marx, of St. Louis, and Louis Nathal, of this city, by which he will give seventy-five concerts in this country next season. He will begin his tour in this city in October.

ARNOLD.—Charles Arnold is expected to arrive in San Francisco from Australia on Saturday. He will make his first appearance as Hans the Boatman, under the management of Simmonds and Brown, in this city, probably early in August.

LOTTA.—Lotta sustained injuries to her spine from a fall while playing in Musette at the Easton (Pa.) Opera House on last Friday night. She is now confined to her room in a friend's house in this city. It is reported that Lotta has made up her mind not to play next season.

DIETERLE.—The death is announced of M. Jules Dieterle, a well-known French scene painter. With Sechan and Despiechin he painted the scenery for The Jewess, The Huguenots, The Prophet and several other standard operas. He was born in 1811, and for the past ten years has been at the head of the National Tapestry Manufactory, at Beauvais.

ADDISON.—Grace Addison, who has been left a fortune through the death of an uncle in Norwich, England, will sail on the *Alaska* next Tuesday. When she is in possession of her fortune she will proceed to Paris and devote several months to hard study and the improvement of her voice, it being her intention to star here next season. An English dramatist is said to be writing a play for her.

AUSTEN.—Annie Austen is a granddaughter of the Schuylers and the youngest direct descendant of General Philip Schuyler, the Patroon of Albany. The actress received an invitation to the Centennial ball, but she was unable to attend. Miss Austen has in her possession a family Bible and prayer-book printed in Dutch in 1712, a compass used by General Schuyler during the Revolutionary War, and numerous curious relics and heirlooms.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

The Trustees of the Actors' Fund have completed arrangements for the eighth annual meeting of the Association, which will be held in the Madison Square Theatre on the morning of Tuesday, June 4.

In the afternoon of the same day anniversary exercises will be held at Palmer's Theatre. The audience will be addressed by President Palmer, Chauncey Depew and William Winter, and there will be appropriate vocal and orchestral music.

Only members of the Fund in good standing will attend the annual meeting. To the anniversary, the profession generally will be invited.

✣

We are on the brink of a comic opera war, which bids fair to throw into insignificance all previous conflicts of this description.

There is more bustle just now in the camps of the rival hosts than was displayed by all the perambulating femininity combined, on Fifth Avenue, Easter morning.

The fair and frisky choruses are marshaled in battle array, while the principals are loading with high C's and trills and the comedians are preparing to turn themselves inside out.

We shall have contesting candidates for public favor at Palmer's, the Casino, the Broadway, the Union Square and the Standard. The nights will be filled with music and baseball gags.

It will be a merry war at the inception; but when the dead and wounded come to be counted there will be wailing and gnashing of managerial teeth.

There can be too much of a good thing.

✣

I am told that one reason for the discontinuance of the Dramatic Fund litigation was because of the urgent appeals made by several members who claim to be in great distress, and earnestly desire a share of the money.

Consent, for this and other considerations, was given by the dissenters, although they had no doubt whatever of succeeding in preventing the dissolution of the Fund had the matter gone to the appellate court.

And now Messrs. J H. Stoddart, C. W. Couldock, W. J. Florence, and the other needy men in the Association will be able to get a shelter and something to eat.

✣

An inquiry as to the whereabouts of the volatile Max Eliot of the Boston *Herald*, which appeared recently in this journal, elicits a reply.

Max, it appears, is back in Boston after a month's sojourn at the Bermudas, where she went to get rid of an attack of nervous prostration—a form of ailment on which the dramatic profession, in spite of a contrary belief, holds no monopoly.

In a recent issue of the *Herald* Max has a long and picturesque account of the charming islands she visited.

✣

The statement that William H. Davenport, a wood-turner who committed suicide last Saturday in San Francisco, is a brother of Fanny Davenport is unquestionably a mistake. She has but two brothers, Edgar and Harry, both of whom are in the profession.

Moreover, the suicide could not have been the son of Mr. and Mrs. E. L. Davenport, for his age is given as fifty-three.

E. L. Davenport was born in 1816. If the San Francisco Davenport had been his offspring, his marriage with Fanny Vining would have taken place when he was less than twenty, or at about the age when he made his first appearance at Providence.

That was long before he met Mrs. Gill (Miss Vining). As a matter of fact, their marriage occurred less than forty years ago.

Either the newspapers have made a stupid blunder, or the suicide was an impostor.

✣

THE DRAMATIC MIRROR was one of the first weekly journals to locate its offices on Fifth Avenue. Now it is rapidly becoming the publishing centre of the metropolis.

Judge and Frank Leslie's publications are settled in the fine new building at the corner of Sixteenth Street. *Truth* has moved to the Yandell Building at Nineteenth Street. The *Forum* and *Outing* are further up the avenue, while the society scavenger, *Town Topics*, has sunk its cess-pool at Thirty-eighth Street.

The dailies, for various good and sufficient reasons, are likely to remain where they are indefinitely, but it is only a question of a little time before all the leading weeklies and periodicals come to Fifth Avenue.

✣

The representative of Clara Louise Kellogg complains that in Kansas, where she is singing at present, reports preceded her appearance in several towns that she would cancel.

The agent set about an investigation, and was surprised to learn that these mischievous misstatements had been circulated by the agent of the Boston Stars, with the apparent object of securing the dates for his own organization.

These tactics are not only discreditable, but cruel. Clara Louise's archaic distinction entitles her to respect, not to speak of veneration.

✣

Visitors to Paris during the Exposition will find THE DRAMATIC MIRROR regularly at the Grand Hotel Kiosques. It is the only American theatrical publication sold there.

✣

Jogging along the Riverside drive the other day I saw the unusual spectacle of two healthy-looking women, astride of bicycles, bowling along the smooth roadway with a grace and speed that would have commanded attention had the riders belonged to the trousered sex. One of the women was Pauline Hall.

I had heard of Miss Hall's 'cycling exploits and I confess that I imagined a good deal of it was traceable to the paragrapher's ingenuity or the press-agent's industry. But as a matter of fact the ocular demonstration proved that there was nothing in the nature of a "fake" in the descriptions of Miss Hall's skill in riding and directing her steel steed.

The full, bifurcated skirts she wore sufficiently served the purposes of womanly modesty. They looked, from a side view, like the short but ample skirts woman wear while tricycling and only was their peculiar construction noticeable when surveyed fore and aft.

On Miss Hall's cheeks there lay a brighter, more becoming color than that she wears before the footlights and the sparkle in her eye showed that her novel form of exercise is both enjoyable and salutary.

FRANK DANIELS DREADS THE SEA.

Frank Daniels did not sail for Europe on Saturday last. Bessie Sanson and he were to have embarked on the *Aurania*, but Miss Sanson went alone. She will return in August. Mr. Daniels, the little—but, oh my!—comedian, had paid for his ticket, but the steamship company very considerately, at his request, allowed the money to be credited to Miss Sanson's return ticket.

A gentleman who knows Mr. Daniels very well gave the following explanation of his remaining in this country.

"It was a dead case of 'scare,'" the gentleman began. "The company were chaffing Mr. Daniels about shipwrecks and all that sort of thing when the *Danmark* was found drifting on the ocean months ago, and when he got to Boston, Burt Riddell and others of A Brass Monkey company kept up the amusement. Mr. Daniels had been on the other side last year and when he returned in December he had a pretty rough passage. Between the chaffing and the recollection of his last ocean trip Mr. Daniels concluded to remain on this side of the ocean."

About a half hour after this conversation, which took place on Saturday morning, Mr. Daniels was met on Broadway.

"I've just been down to the steamship to see Miss Sanson off," said he. "I'm not going to go. What is the reason? Well, you see, I've had a lot of dreams lately about shipwrecks and things, and by and by I began to feel as though I was going to fight a dog instead of going off on a pleasure trip. So Miss Sanson told me if I felt that way it was very foolish for me to go, and I decided to take her advice. I will spend the Summer here, probably at Rye or one of the Long Island Sound resorts and will take my ponies with me."

JOSEPH JEFFERSON'S RECENT TOUR.

A. L. Erlanger arrived in this city from Indianapolis on Saturday last. He had been acting in advance of Joseph Jefferson. On Monday he was seen by a MIRROR reporter.

"The Spring tour of Mr. Jefferson," began Mr. Erlanger, "was opened at Cincinnati at Heuck's Opera House, on April 15, and marked the largest house that was ever in that theatre. All along the line, in fact, the comedian has played to houses phenomenal in their size at increased prices. There were only two points played during the entire season when the receipts fell below the sum of $1,100 per night, and from this sum they ranged upward to $2,500. There never has been a better opportunity to test the drawing qualities of Mr. Jefferson than was presented in Des Moines and Sioux City, Ia.

"At the latter point Mr. Jefferson's advance rate opened on the same day that Booth and Barrett were to play there and with $3,000 and $4,000 tied up at each of these points for Booth and Barrett, the advance sale in Des Moines for Mr. Jefferson was over $600 the first hour, and in Sioux City enough orders had been taken to more than sell the entire house. Another test of strength was that there was no new bill, Rip Van Winkle and Cricket on the Hearth being played everywhere.

"The season was for thirty-six performances only and in giving these performances Mr. Jefferson covered nearly 15,000 miles of territory, traveling in his own private car, The Jefferson. He is highly pleased with the business done. As for the Jefferson-Florence tour that is about all booked up and it promises to be unusually brilliant."

Mr. Erlanger left this city on Tuesday night for Buffalo. He will return home by way of Yonkers where Mr. Jefferson's season closes on May 25.

COUNTRY COUSINS IN TOWN.

There was a large delegation of verdant countrymen in the city during the Centennial celebration, and the theatres received a small quota of the so-called "jays."

One of these went up to the window of the box-office of the Broadway Theatre on Wednesday evening and asked what was being played there.

"Little Lord Fauntleroy," answered Mr. Fletcher, the good-natured treasurer.

"What is it?"

"A comedy, and a very good one."

"How long have you been playing it?"

"Twenty-three weeks!"

"What! And it ain't over yet?"

On another evening at this house, three members of the Grand Army of the Republic, who boasted that they had never seen the inside of a theatre, made similar inquiries of the doorkeeper.

When the spokesman of the party was told that there were three acts in the play, he rushed over to his comrades and insisted upon their coming in at once.

"The piece has three acts," he said. "It's just the same as going to three theatres. This is where we want to go, sure."

A PERSIAN OPERETTA.

The production of The Oolah at the Broadway, next Monday evening, by Francis Wilson and his company, has been prepared with unusual care and liberality, it is said, and as the event is invested with especial interest by reason of the peculiar circumstances which have attended this venture of Mr. Wilson's into independent management, it will probably be an interesting event to the regular first-nighter.

Little has been said of the details of the production by the management. Mr. Wilson says he doesn't wish to have his audience expect too much, nor does he want to help them to anticipate the surprises on which the composer, the librettist, and the stage manager have spent much effort.

The Oolah is a French work, composed by Charles Lecocq, the libretto for which has been taken in part from the French, by Sidney Rosenfeld. Its scenes are laid in and near the Persian city of Teheran, and its incidents are based on the pecular phases of marriage and divorce under the Persian laws.

The principal personage is the Oolah, a sort of professional marriage-broker, who for a fee assists wives who have thoughtlessly divorced themselves from loving and repentant husbands to return to their spouses' arms by leasing himself out as a second husband—in name only—for a short space of time, after which the divorce from the Oolah entitled them to join the first companion again. Such is supposed to be the requirements the Persian law intended, to make couples hesitate before seeking hasty divorce on account of trivial causes. The wife cannot return to her first husband until she has married and has separated from a second husband.

The Oolah is not a public functionary, but a professional individual, who circumvents the law, yet so long as he pursues his business in a legitimate fashion and maintains an untarnished reputation for moral respect for his temporary wives, he remains unmolested, and is really appreciated as a social benefactor. Mr. Wilson will play this character.

Marie Jansen will appear as the young wife of a fussy old Cadi, whose jealousy leads him to attire her in boy's apparel to prevent her from flirting. Laura Moore will impersonate a Persian bride; Hubert Wilkie a prince in search of a wife; Charles Plunkett an irascible old merchant, the father of the bride, and the father-in-law of the tenor (Thomas H. Persse). Elma Delaro is said to have an amusing character in Bampoora, the sweetheart of The Oolah, and Harry McDonough will be the Cadi.

The piece is in three acts and three scenes, the first representing the public place in a village overlooking Teheran, and the abode of the Oolah. The second will show the interior of the merchant's house, and the last will represent a bazaar in the streets of Teheran. The performance has been prepared under the direction of Richard Barker, from the Savoy Theatre, London, while Phil Goatcher has painted the scenery. The orchestra will be conducted by Signor De Novellis.

The demand for seats has been large. Manager Sanger states that places have been booked since January, and many of the applications represent theatre parties from neighboring cities.

A CANDID CONVERSATION.

A DRAMATIC MIRROR reporter cornered Milton Nobles on Monday and found him looking younger than ever. Mr. Nobles has been so many years prominently before the public thot he is coming to be regarded as one of the veterans of the profession, though still one of the youngest of our male stars.

"Of course you want to know about my season? Well, on the whole, it has been a trifle better than the two seasons preceeding. Up to, and including the holiday time, it was phenomenally large. Then, you know, I took my customary mid-Winter rest and saw the important new productions. My Southern tour, which was inaugurated Feb. 4, and with which my season terminated in Louisville on April 22, was not as good as usual, although beyond the Southern average for the season.

"Excepting in three or four cities my business South was about fifty per cent. under my usual average. Atlanta alone held her own. Macon, Augusta, Charleston and Jacksonville averaged well. Everywhere else there was an ominous drop. Hot Springs and Little Rock, I should have mentioned, held their own. New Orleans was light, Memphis only fair, and Louisville so bad that it was funny; that is, it would appear funny to anyone but the manager.

"My fourteen years' management present no parallel to the closing week of the present season in Louisville. The gross receipts of the week would not cover my printing and transportation. It was Easter week and the weather was perfect. There was a large minstrel party of forty people at Macauley's. We were at the Masonic and a good farce-comedy company at Harris' cheap-price house, and I venture the assertion that the three attractions did not take two thousand dollars on the week. Yet all the performances were good, and each received favorable and complimentary notices from the local press.

"At a variety theatre some big, overgrown newsboys and bootblack's made sickly attempts at fighting prize fights, and a buck nigger ate lamp chimneys and beer bottles and drank a keg of beer, a gallon of whiskey and ate a live chicken, feathers, fowl, entrails and all each night. The theatre was packed nightly. This is a literal truth. The manager of this theatre is ex-chief of police, and a present political boss, yet in this same virtuous community the sale of the illustrated sporting papers is prohibited by legal enactment and a thousand gin mills are in full blast.

"I announced and gave a matinee performance for the benefit of the Actor's Fund. We gave a special bill for the occasion and the local press stood by us bravely, but the corpse would not become animate. We played to $19.25. My agent, who was in the city ten days preceding our opening reported business as no better than our own during that period. I am aware that it is the customary thing for managers of a certain class to give figures for their enormous receipts. These figures intelligent people know to be vulgar lies; now I am giving you something reliable, and there is no clumsily disguised advertisement in it."

"You don't seem particularly discouraged by the experience?"

"Certainly not. Experience has taught me to consider only the 'general average' in summarizing my seasons. The general average of my season just closed has been better than that of the season preceding."

"Did you not close earlier than usual?"

"No. In late years I engage my people for thirty weeks and originally book only that time. My season just closed covered a period of thirty-three weeks."

"Will there be any changes in your company for the coming season?"

"Yes, several. My past season's company, while composed of competent people, did not compare favorably with the company of the preceding season in general usefulness. I play a repertoire, and find much difficulty in getting all the pieces well cast. I think, however, that the changes now made and being made, will give me the strongest working company I have ever carried."

"When and where do you open your next season?"

"At Milwaukee on Aug. 26—Grand Army week. I play West and North first half of season; shall visit Colorado, Salt Lake City, Montana, Oregon, British Columbia, San Francisco, and returning, reach Chicago for New Year's week."

"Do you contemplate anything new in the way of a play?"

"Touch me not so near.' I'll tell you more about that six weeks from now."

It is said that the directors of the Madison Square Garden company intend to commence building operations in June.

AT THE THEATRES.

MADISON SQUARE.—FEATHERBRAIN.

Samuel Cosey	James O. Barrows
Don Stephano Ruy Gomez	Wilton Lackaye
Ferdinand Pettigrew	Thomas Burns
Valentine Day	William Faversham
Burydise Mole	Odette Tyler
Mrs. Pettigrew	Adeline Stanhope
Nellie	Ethelyn Friend
Gimp	Edith Bird
Mrs. Cosey	Minnie Maddern

The ancient adage about the cooks and the broth does not find exemplification in Featherbrain, which Minnie Maddern produced at the Madison Square on Monday night, when the Summer or supplementary season at that house began.

The French original (Tete de Lindte) was written in partnership by Theodore Barrière, Raymund Deslandes and Edmond Godinet. A few years ago James Albery—who is chiefly known through his charming little play, The Two Roses, in which Henry Irving, as Digby Grant, did some of the cleverest work in his career—adapted the piece for the English stage, and it was presented in London for a time with moderate artistic and pecuniary success.

Tete de Lindte was a *decollete* farce, of the naughty type familiar to New Yorkers in the names of Champagne and Oysters, Forbidden Fruit and Pink Dominos. Mr. Abbey, to get his version past the Lord Chamberlain, and with a decorous regard for the tenets of British taste, put it into a high-necked dress and cleansed it of superficial impropriety. With these alterations it was given at the Madison Square. The underlying iniquity of the original piece remains, although the verbal spice has been prudently removed and some of the risky situations modified.

Aside from its plot, which is questionable, and its atmosphere, which is not so pure as a clover-scented breeze, Featherbrain is an amusing trifle that will probably hold the boards well into the Summer, for it is the sort of piquant nonsense that people find diverting when the humidity is oppressive. The first performance was witnessed by a large audience, which found abundant provocation to laughter and applause in each of the three acts, and sent the curtain up after the first and second.

Featherbrain is more of a farce than a comedy and less of a farce than a social burlesque. It is exaggerated, paradoxical, occasionally witty, lively in incident and not too refined in humor. The dialogue is bright and keen, and in the chain of confusion, resulting from an innocent pre-marital love episode on the part of the heroine, with the inevitable package of letters for a complicatory pivot, a great deal of cleverness and ingenuity is shown.

The performance on Monday was somewhat uneven. Miss Maddern was scarcely in her element as the muddle-headed Featherbrain, but she acted the part with *naivete* and originality, contributing, if not a valuable, at all events a novel and amusing character to the portfolio of feminine comedy creations. It was the most intelligent exposition of stupidity we have ever seen.

Mr. Lackaye was clever as the amatory Spaniard, Don Stephano, scoring a distinct hit. The performance would be in better proportion, however, if he occasionally exercised some restraint. He rather overdoes a good thing, in other words. Mr. Barrows was droll as Mr. Cosey, the husband of Featherbrain. Miss Tyler and Miss Stanhope were efficient. The other people call for no special commendation.

UNION SQUARE THEATRE.—ROBERT ELSMERE.

Robert Elsmere	E. H. Vanderfelt
Edward Langham	John T. Sullivan
Cecil Wardale	George Backus
Albert Wynnstay	Harry Harwood
Mr. Newcome	W. H. Thompson
Dr. Edmondson	W. B. Arnold
Catherine Elsmere	Dorothy Dorr
Rose Leyburn	Effie Shannon
Lady Charlotte Wynnstay	Kate Denin Wilson
Mrs. Leyburn	Ella Robson
Julia	Ella Morgan

A stage arrangement of Mrs. Ward's story was produced at the Union Square Theatre on Monday evening, April 29, and called a dramatization, although it lacks the very first elements of a well-constructed drama. If anything could redeem its faultiness, the fine acting of an excellent cast would have done it, but a series of talks emanating from the vacillations of a person tormented by religious doubts cannot make a drama, no matter how much improved by histrionic talent. The requisites of a correct drama comprehend, among other things, the working out of an event of human interest by means of visible action, and it must be cumulative in its force and situations. The story must be continuously and conspicuously directed to a climax which, whether it be tragic or happy, must be dramatic, final and decisive. Hence, a good play may be epitomized into a plot or show main story apart from all underplots or side characters introduced for the purpose of relief or embellishment.

Robert Elsmere has no such main story. It begins by showing a young married clergyman enchafing himself from his wife's society for the inane reason that she cannot help him to unravel some mysterious workings of his mind, which are never clearly shown to the audience. His growing agnosticism leads him to give up his rectory. This ridiculously weak conduct, which would appear sufficient reason in itself for a wife to fall off in her marital affections, is, however, made to do duty as a means of introducing a clerical old hypocrite, Mr. Newcome, whose fanatical ideas are employed to place a still greater barrier between the husband and wife. The parchment-faced old dissension sower is not content with stepping between man and wife, but also tries to set Elsmere against his old college friend. When things have arrived at this condition, Elsmere, instead of adopting the manly course of firing the old sycophant out of his house, aided and abetted by his friends, makes weak appeals for "mercy," and piteously begs him to refrain from influencing Mrs. Elsmere.

Ultimately the alienation of his wife's affections, combined with overwork, bring on an attack of consumption. The doctor, after diagnosing the case, declares that Elsmere may recover if his wife is reconciled to him, but she cannot bring herself to do her plain duty. Then, a lady, Charlotte Wynstay, appears on the scene and resorts to a trick by which the college friend keeps the old parson in conversation for five minutes while Lady Charlotte is supposed to convert Mrs. Elsmere to her marital duty. A reconciliation takes place between husband and wife, though whether it cures his malady or not is left uncertain. What the trouble has been about is never clearly manifest. The only chance in the piece of showing true dramatic action—*i. e.*: the influence exercised by Lady Charlotte over Mrs. Elsmere is a supposition only, and is never seen or heard. It is ludicrous to call the piece a play; it is simply a novel staged.

As Robert Elsmere, E. H. Vanderfelt acted in his usual spirited and racy style, and W. H. Thompson as the hypocritical Newcome, was decidedly clever. His delivery smattered of Henry Irving's peculiar emphasis, while his make-up, being similar to that of the Abbe Liszt, bordered closely on burlesque. W. B. Arnold gave an admirable character sketch of Dr. Edmondson. George Backus was amusing as Cecil. The strained role of Catherine Elsmere was interpreted with sympathetic soulfulness by Dorothy Dorr. Kate Denin Wilson was delightfully entertaining as Lady Wynnstay, while the part of her eccentric husband, Albert Wynnstay, was acted with effective humor by Harry Harwood. May Robson impersonated the role of Mrs. Leyburn with piquante realism. Effie Shannon was as artistic as she was comely and amusing in the unconventional character of Rose Leyburn. John T. Sullivan was rather declamatory at times as the dreaded agnostic, Edward Langham, but otherwise offered a satisfactory impersonation of an exacting role. Ella Morgan acquitted herself with credit in the perfunctory lines of the maid.

PARK THEATRE.—LOYALTY.

Ralph Salisbury	Edward J. Henley
Rich. Salisbury	John E. Kellard
General Van Dorn	J. E. Jackson
Corporal Casey	T. H. Butler
Sam	Charles H. Stanley
Mrs. Salisbury	Henrietta Irving
Rose	Lillian Vesta
Aunt Hide	Jennie Fisher
Mary Van Dorn	Lide Leigh

Loyalty, a military drama by H. Wayne Ellis, received its initial production at the Park Theatre on Monday night, April 29. The story opens in Kentucky at the outbreak of the late war. Two brothers, Ralph and Richard Salsbury, are in love with Mary Van Dorn. Ralph gives way to his younger brother, and Richard and Mary are betrothed. In answer to the President's call for volunteers the brothers enlist and start for the seat of war. Two years later Richard becomes infatuated with the daughter of a confederate officer, and, yielding to her influence, deserts. He is pursued by order of Ralph, who is his superior officer, and captured. A desperate attack is about to be made on the enemy, and Richard pleads to be allowed to lead it and save his family from disgrace by seeking death. The scene then changes to a Kentucky plantation, two years after the war. Ralph and Mary are about to be married. A tramp seeks shelter, is recognized as the supposed dead Richard, and the curtain falls. The action of the play is tame. Edward J. Henley was manly and otherwise satisfactory as Ralph. John E. Kellard was clever as Richard and fairly earned a recall during the second act. Charles H. Stanley in the part of Sam deserves a word of praise for his excellent negro dialect. The rest of the cast were only fair.

DALY'S THEATRE.—ROSINA VOKES.

There was a curious blending of city theatregoers and Centennial visitors at the initial performance of Rosina Vokes's present engagement at Daly's Theatre. The bill of the first week, which commenced on Monday evening, April 29, was opened with the comedietta A Game of Cards. Felix Morris gave his excellent character sketch of the unreasonable old Chevalier. Morton Selten was not particularly brilliant as Anatole, while Helen Standish, a comely young actress, acquitted herself with credit in the rôle of Rosa. Ferdinand Gottschalk was capital as Mr. Mercier, and his matter of fact methods proved an amusing foil to the high-strung notions of the haughty old aristocrat.

In My Milliner's Bill, which followed, Courtenay Thorpe and Rosina Vokes repeated their former success as Mr. and Mrs. Merridew. It will be recalled by those who saw the piece during previous engagements, that Mrs. Merridew, having acquired a taste for stylish dressing, during her career as a popular actress, is unable to deny herself this extravagance after her marriage with Jack. She has run up a bill at her milliner's for six hundred pounds, and has only one-third of that sum to pay it with. Consequently, as she has concealed this fact from her husband, the milliner resorts to legal methods to obtain the money. Jack settles the bill unbeknown to Mrs. Merridew, but decides to cure her of her extravagance by keeping her in suspense. He disguises himself as a sheriff, chalks the furniture, and terrifies the little woman into believing that running up bills is a criminal offense. When Jack returns *in propria persona* and reveals that the exorbitant milliner can worry her no longer, Mrs. Merridew first calls him a brute, and then falls into his arms with tears of joy, because her half hour's agony has come to an end.

Miss Vokes gave ample proof of her magnetic personality by thoroughly entertaining the audience in a character depending less on dramatic action, than amusing by-play and temperamental sprightliness. Mr. Thorpe also possesses the requisite qualifications for the part of Jack, and the combined talent of these two clever performers provoked a great deal of laughter. As usual, Miss Vokes brought down the house by her singing of the pathetic ditty, "His 'art was true to Poll."

The programme concluded with Buckstone's comedietta, The Rough Diamond. Courtenay Thorpe appeared as Sir William Evergreen, a part which afforded him less opportunity than the previous piece to display his ability. Morton Selten as Captain Percy Blenheim was a rather wooden Lovelace, but probably embodied an angular type by no means unknown in the English army. The Lord Plato of Ferdinand Gottschalk was ably done, and Helena Dacre was fairly acceptable as Lady Plato. Felix Morris exemplified his remarkable versatility as Cousin Joe, and looked and portrayed the good-natured country lad to the life. Miss Vokes, while giving full swing to her animal spirit in the rôle of Margery, acted with artistic discretion, which greatly heightened the dramatic effect. Her dancing of the minuet, composed by Ferdinand Gottschalk, was a delightful treat, and elicited an encore.

This bill will be repeated until Thursday night, when Miss Vokes and her company will present another triple programme, including The Old Musician, My Uncle's Will, and My Lord in Livery.

WINDSOR.—THE TWO ORPHANS.

The crowded and enthusiastic house which greeted Kate Claxton in The Two Orphans at the Windsor on Monday night sufficiently attested that this fascinating melodrama maintains its drawing power in New York with unabated vigor. Miss Claxton was warmly welcomed on entering in the first scene. The star played her famous role of the blind girl with her accustomed sweetness and pathos. The supporting cast was in all respects equal to that which presented the play in its palmy days at the Union Square. Rose Eytinge as the Countess De Linieres held the audience spellbound, and the rafters rang with applause. At the close of the fifth act Miss Eytinge was called twice before the curtain. Chas. A. Stevenson gave an ideal delineation of Jacques Frochard, his bits of comedy occasionally provoking laughter, and his brutality vigorous hissing. James L. Edwards as the Chevalier De Vaudrey gave a fine impersonation of the character. His work in the climax of the second act captured the house. W. J. Constantine as the Count De Linieres was dignified and powerful. Esther Lyon was very effective as Henriette. Arthur H. Forrest gave a touching delineation of Pierre Frochard. Alice Leigh was very satisfactory as Mother Frochard. The remainder of the cast was in capable hands. The play was finely mounted and staged. Next week Denman Thompson's Two Sisters.

GRAND OPERA HOUSE.—ADONIS.

Dixey as Adonis began a two weeks' engagement at the Grand on Monday night. There is very little that is new in Adonis. The same specialties, the same speeches, the same business that originally evoked applause are retained and still continue to please. Mr. Dixey moved through the two acts with his accustomed ease and grace and proved a bright particular star amidst the scintillation of beauteous femininity that flit and flutter about him. Herbert Gresham was satisfactory as "the polished villain." George W. Howard was comical as Bunion Turbo. Rosetta was nicely played by Lila Kavanagh, and Ida Bell made a handsome Talamea. As the Duchess Adele Barker displayed marked ability, while Carrie Behr was an attractive Artea. The chorus was large and pretty. The capacity of the house was taxed by a large audience. Margaret Mather is to follow next week.

STANDARD.—BLACK CROOK.

Kiralfy's Black Crook, with its dazzling scenery, bevy of pretty women, and numerous clever specialties continues to attract good houses to the Standard. The cast includes J. T. Peters as Hertzog, Henry Maynard as Wolfenstein, Joseph Slaytor as Rudolf, and W. H. Bartholomew as Greppo, all of whom gave good impersonations of their respective roles. Among the ladies Emily Soldene is a capital Barbara, Louisa Allen a sprightly Amina, and Rose Allen a handsome Stalacta. The ballet was large and well drilled, being led by Mlle. Lile, a very graceful dancer. The Black Crook is billed for another week.

THIRD AVENUE.—THE BOY TRAMP.

Mme. and Augustin Neuville are at the Third Avenue Theatre this week, where they are edifying sensation loving theatregoers with The Boy Tramp, who, from continuous travel for several seasons, should be sufficiently footsore and weary to deserve rest. Next week, The Ruling Passion.

THALIA.—PECK'S BAD BOY.

The pranks of Peck's Bad Boy amused a large audience on Monday last at the Thalia Theatre. Ed. J. Heron, Harry J. Crandall and Marie Heath came in for plenty of applause, and the rest of the company made the most of their respective parts. Next week, James H. Wallick in The Bandit King.

PEOPLE'S THEATRE.—ALONE IN LONDON.

Alone in London drew a large audience to the People's Theatre on Monday night. The company is now headed by Ada Dwyer in the place of Cora Tanner. Miss Dwyer gave a clever and pleasing performance of Nan. The play ran smoothly, and the audience evinced their satisfaction by frequent rounds of applause.

AT OTHER HOUSES.

The Wife will linger at the Lyceum Theatre until the end of next week, when the stock company begins the usual road season.

J. K. Emmet is delighted with the welcome accorded to his new piece by large metropolitan audiences that assemble at the Fourteenth Street Theatre. His new song, "The Laughing Jack," Plinlimmon, his large St. Bernard dog, Baby Spencer and Emmet himself form an irresistible quartette.

This is the last week of Little Lord Fauntleroy at the Broadway Theatre, where the piece could easily prolong its prosperous career if it were not for binding contracts to present other attractions.

Zig-Zag will not make its exit from Niblo's until the end of the current week.

McCaull's Opera company is announced to produce the new comic opera Clover at Palmer's Theatre this (Wednesday) evening. A criticism of the performance will appear next week.

The farewell performance of Nadjy occurs to-night (Wednesday) at the Casino, as the management have advertised the first representation of The Brigands for Thursday evening.

A County Fair, at the Twenty-third Street Theatre, bids fair to equal the popularity of The Old Homestead at the Academy of Music. Everything rustic is the fashion just now. The ladies strew their bonnets with green leaves, and theatregoers flock to see dramas with green fields and green country folk.

A Midnight Bell ere long will ring in another souvenir night if it continues its prosperous run at the Bijou.

Robson and Crane will dissolve their theatrical partnership forever and anon at the end of the present week. In the meantime they are drawing good houses in The Henrietta at the Star Theatre.

Pat's Wardrobe is worn for the song-and-dance specialties of Pat Rooney at Tony Pastor's establishment this week.

RECENT ENGAGEMENTS.

Beatrice Moreland, formerly of the Held by the Enemy company, has been engaged for the leading female part in A Noble Son, to be produced at Niblo's Garden on next Monday evening; Lizzie McCall has joined Nat Goodwin's company to take Kate Forsythe's place; W. M. Dell has been secured for Charles A. Gardner; William Thompson, Archie Cowper, John Leuch, George Thompson, Ed. Mack, Revel Germaine, James Bradbury, Frank Opperman, Mrs. W. G. Jones, Alice Haines and Daisy Hall for New York by Gaslight at Forepaugh's, Philadelphia, this week; Ed. M. Favor, Edith Sinclair, Billie Wilson, Fannie Stevens, Stuart Brodock, Wallace Jackson, Thomas Babcock and Dan Lacy for Irish Aristocracy at Forepaugh's next Monday evening; May Wilkes, Ruth Hamilton, Georgie Dickson, Gracie Emmett, Theodore Hamilton, Harry Clifton, Ralph Dorman and Walter Plough for Frank Evans' new play, to be produced at New Haven this week; Charles E. Bunnell for Charles T. Ellis' Casper the Yodler company; Billy Emerson and Frank Lawton for the Howard Athenæum company.

OBITUARY.

CARL ROSA.

Carl Rosa, the noted musical director, died at Paris on April 30. He had gone to Paris with Augustus Harris, manager of the Drury Lane Theatre, to attend the Italian Opera. On crossing the Channel he was attacked with a chill, which caused him to take to his bed after his arrival at the Grand Hotel. Subsequently peritonitis set in, and proved fatal.

Carl Rosa was born at Hamburg, Germany, on March 22, 1842. His real name was Rose, which he changed to Rosa, to avoid mistakes in pronunciation in England and America. He was taught to play the violin as soon as he could handle a bow, Herr Lindeman being his first teacher. He made his first appearance on the concert stage in 1850, when he played a difficult concerto by Jansa. In 1854 he was taken on a concert tour in Scotland, and played there and elsewhere for three successive seasons. In 1858 he entered the Leipsig Conservatory and perfected his musical education under David, Dreyschock, Hauptmann and Richter. Subsequently he became a student at the Paris Conservatoire, where he won a prize at a competition of Conservatoire pupils.

From 1862–1864 he was Concertmeister of the Philharmonic Society in Hamburg. On March 10, 1886, he appeared as a solo violin player at the Crystal Palace, London, and shortly afterwards was engaged by Mr. Bateman for a concert tour in the United States. Madame Parepa belonged to the same company, and maried Carl Rosa in New York in February, 1867. The popularity of his wife led to the organization of an English Opera company in this country with such distinguished artists as Parepa, Wactal Santley, Ronconi and Formes. Carl Rosa henceforth gave up violin playing and commenced his brilliant career as an operatic conductor. The operatic enterprise proved profitable, and the season of 1871–72 was so successful that he determined to make a similar venture in England. Accordingly, Carl Rosa, Parepa, and a strong company toured the English provinces, and preparations were made for the production of Lohengrin with an English libretto at the Drury Lane Theatre in 1874, when the death of Parepa on Jan. 21 of that year brought the project to an abrupt close.

In 1872 Carl Rosa had been offered the post of conductor at the Imperial Opera in St. Petersburg, but he preferred to accompany Parepa to Cairo, where the latter was in search of health. On Sept. 11, 1875, he inaugurated a seven weeks' season of English opera at the Princess' Theatre, London, with Rose Hersee, Santley, and other good singers. After another tour in the provinces and in Ireland he returned to London in the autumn of 1876 and gave a season of opera at the Lyceum Theatre. During subsequent seasons his company filled London engagements at the Adelphi, Her Majesty's and Drury Lane.

Among the operas which he produced in England for the first time with English libretti were The Porter of Havre, The Water-Carrier, Giralda, The Flying Dutchman, Joconde, The Golden Cross, Rienzi, Piccolino, Carmen, Mignon, Lohengrin, The Taming of the Shrew and Aida. In 1880 the late Selina Dolaro gained considerable popularity in London while a member of his operatic troupe. Minnie Hauk also appeared in his company at that time with Julia Gaylord, Anton Schott, Mass, and others. In 1883 he produced Esmeralda, by Goring Thomas, and Colomba, by Mackenzie, at the Drury Lane. He also brought out The Canterbury Pilgrims by Villiers Stanford and Goring Thomas' Nadeshda. In 1883 he was appointed a member of the council of the Royal College of Music.

Carl Rosa was noted for the careful manner in which he put operas on the stage, the number of rehearsals he exacted, even from eminent artists, and the general excellence that characterized the public performances he conducted. His chief claim to distinction is that he has firmly established English opera with English libretti.

Mr. W. F. Williams, the organist who formerly managed the Apollo Club of boy singers, was well acquainted with Carl Rosa, and has sent in the following communication which will be found of timely interest:

"The sudden death of Mr. Rosa was a great surprise to his friends, both in England and America. Rosa was born in Hamburg, and began his career as a concert violinist in Germany. Visiting England, he took part in a concert at which Parepa sang, and was engaged to come to America with her. His success here was prompt and satisfactory, but his playing never created the excitement that ensued from his marriage to the prima donna; for Parepa was a woman of generous amplitude of person, while Rosa was thin, delicate and of less than ordinary stature. He had a very big head, adorned with rebellious hair that would persistently stand upright as if he were in a constant state of fright. Parepa herself used to make fun of his size, and once snatched him up in her arms and carried him around on the stage at a rehearsal. Yet they were an affectionate and devoted couple, and their married life was very happy.

"Returning with his bride to England, Mr. Rosa developed into an orchestral leader and later into an impressario, devoting himself to English opera, with his gifted wife as the leading attraction. After her lamented death he continued in the operatic business and his troupe visited all the principal towns of England. American singers always found a welcome from Carl Rosa. Several of his best artists were Americans, and even those who found but little opportunity here to display their talents, have won a popularity with the British public which their friends here can hardly understand.

"When in New York Mr. and Mrs. Rosa occupied rooms at a hotel opposite Steinway Hall, on the site of the present Germania Savings Bank. In London they had a happy, hospitable home, where Americans of their acquaintance were always welcome.

"The death of Mr. Rosa is a real loss to musical art in England, and especially to English opera. He gave an opportunity to English composers such as they never had before, and he reproduced in English such difficult works as Boito's Mefistofele and Bizet's Carmen, besides the standard favorites of the operatic repertoire. A sound, intelligent and accomplished musician; a man of good business ability and of exalted personal character, Carl Rosa leaves an honored memory and the record of a useful and brilliant artistic career."

MRS. CHARLES WATSON.

Lelia Watson, a member of Rose Coghlan's company, was stricken with paralysis last Thursday evening, which resulted in her death on Saturday afternoon. Her husband, Charles Watson, who holds a Government position at Ottawa, arrived in time to have her recognize him and say a few parting words before she died.

Mrs. Watson was born in England, and after becoming a public reader in Canada, was engaged some years ago by Richard Mansfield for his Parisian Romance company. She afterwards filled an engagement with Clara Morris, and has been on the road as the leading lady of Rose Coghlan during the present season, playing the part of Mme. de Mortaigne in Jocelyn for the last time on Thursday night at the Brooklyn Lee Avenue Academy. She had a handsome stage presence and was gifted with a sympathetic and musical voice.

Mrs. Watson leaves a little daughter of whom she was extremely fond. She was well known in society circles of London, Ottawa and New York, and her early death will be greatly deplored. The body will be taken to Ottawa for interment.

FRANK IRVING.

Frank Irving, advance agent of The Dark Side of a Great City, died in Cincinnati on the 28th ult. of acute pneumonia, after a short illness. Deceased was in his thirty-fifth year, and had been identified with the theatrical profession for eighteen years. He was an Englishman by birth. His remains were taken to Chicago for interment.

CAPT. JOHN PRENDERGAST.

Captain John Prendergast died in New York on May 3, at the advanced age of seventy-one. His eldest son is a member of the profession, and acts under the name of John Pendy.

HARD LINES.

About eight weeks ago Florence Merrill, a young actress, joined T. J. Farren's company to play the juvenile part in the piece called Help. The manager of the party is Chauncey G. Pulsifer. According to Miss Merrill she and her associates found the engagement decidedly unique, in several respects.

"From the time I joined the organization," said the lady to a reporter for THE MIRROR, "until I left it, no salaries were paid to anybody. Mr. Pulsifer settled the board bills, and occasionally the men were able, after chasing around for him, to get enough to pay for a shave or a drink.

"When we got to Buffalo the members of the company held a conference and concluded to strike for what was due. The party had been doing an excellent business right along, and both Pulsifer and Farren had plenty of money. The strike was a failure, several of the people backing down, as usual, and a general stampede following. One actor who was conspiring in the effort was shortly afterwards dropped.

"Seeing no prospect of a better state of things I gave Mr. Pulsifer a two weeks' notice. On the train to Philadelphia a couple of weeks ago he came to me, about 3 A. M. and told me I could consider myself discharged without further notice or warning. He gave as the cause my participancy in the unsuccessful strike at Buffalo. In Philadelphia, consequently, I did not play, but I tried to get the money owed to me. Mr. Pulsifer played fast and loose with me all the week, promising solemnly to settle in full, day by day, and always putting it off when the time came with new and specious promises. Finally, on Saturday night, he agreed to pay my hotel bill at the Continental next morning, and give me the rest also. But he eluded me again and on Sunday night left for the next stand with the company.

"I had no money and was compelled to send to New York for sufficient to get a ticket back. I had to leave my trunk as security for my hotel bill."

There is no reason to doubt the accuracy of Miss Merrill's statements, which, if they are not disproved, place Mr. Chauncey G. Pulsifer in a peculiarly discreditable light. Such cases as Miss Merrill's are fortunately becoming rarer with the steady increase of integrity in theatrical business, and for that reason they the more deserve publicity.

GOVERNORS AT THE COUNTY FAIR.

During the Centennial it is probable that A County Fair, at Proctor's Twenty-third Street Theatre, drew the most distinguished audience of any playhouse in the metropolis.

On Wednesday evening Governor James A. Beaver, of Pennsylvania, accompanied by his staff and friends, made a party of twenty-five. Governor Green and staff, of New Jersey, who was also accompanied by friends, including many ladies, occupied about thirty of the front seats. The lower boxes were occupied by Governor William P. Dillingham and staff, of Vermont, all in full uniform, together with a number of ladies and gentlemen, making a party of forty. There was a good sprinkling through the house of the red shirts of the fire laddies.

Such an audience had an inspiring effect on Neil Burgess and the company, and the play was never better presented than on that memorable night.

THE PIRATES FLOURISHING.

The recruits to the pirate crews steadily continue. The *exposés* in THE MIRROR of pirate organizations, however, are accomplishing the desired object.

Every reputable traveling and local manager knows what is his property and what is not. Such managers respect the law of mine and thine, which is the basis of all honorable mercantile pursuits. THE MIRROR merely wishes to inculcate this lesson, and it is its province to teach and enforce it until the prevalent play-piracy is abolished. In pursuing the course THE MIRROR has marked out, it will "hew to the line, let the chips fall where they may."

Among the pirates to be added to the black list this week is the John B. Negrotto company. They are playing Passion's Slave with the following people in the cast: J. B. Negrotto, M. H. Harriman, Harry Brown, Charles Dollincourt, Bert Imson, W. A. Greyston, B. Maurice, H. Julion, Jessie Waldron, Coyne Hess and Katharine Negrotto. Passion's Slave is the sole property of T. H. Winnett. All reputable managers are warned against the John B. Negrotto company as they have stolen Mr. Winnett's property.

The Sawtelle Comedy company is charged with playing a plagiarized version of T. H. Winnett's Passion's Slave under the title of A Tangled Life.

The Buchanan Comedy company has stolen The Shaughraun, and is presenting that fine Irish play in Illinois at ten, twenty and thirty cents. This company announce that they "travel in their own special palace car, with full uniformed brass band and superb orchestra." Robert Buchanan heads this piratical crew.

The Star Theatre company, under the management of F. J. Quinn, is playing the following stolen repertoire: Silver King, Galley Slave, A Celebrated Case, Dr. Jekyll and Mr. Hyde, Led Astray, Streets of New York, Two Orphans and Retribution. This gang has been operating in Michigan.

Manager L. L. Tilden, of the Atlantic Opera House, at Atlantic, Iowa, extends his co-operation to THE MIRROR in its anti-pirate crusade. Mr. Tilden conducts his theatre strictly as a one and two night stand, playing the best legitimate attractions and booking only one company per week. Atlantic has a population of 6,000, and in towns of similar size pirate companies play one and two week stands, degrading the very best standard plays. Manager Tilden's letter is as follows:

ATLANTIC, Iowa, April 27, 1889.

To the Editor of The Dramatic Mirror:

SIR.—You may class this house as among the foes to pirates. The Garvin Dramatic company and the Chicago Comedy company, Pringle and Robinson, managers, are writing for dates in Fair week. The Garvin gang's note-heads bear the list of pirated plays as stated in MIRROR of 27th inst.

Having had a first-class list of attractions, I don't propose to let these snap companies in to murder these plays. Yours truly, L. L. TILDEN.

Manager Ward, of the Kittie Rhoades company, informed a MIRROR correspondent that he "liked the MIRROR very much, and it would be the best dramatic paper published if the editor would not be so severe on what he was pleased to term play pirates." This company is said to be playing plagiarized versions of the following plays: May Blossom, Clip (M'liss), Tom Sawyer (Peck's Bad Boy), Jess the Romp (Carrie Swain's Cad the Tomboy), and Ben (Mattie Vicker's Rough Diamond).

J. G. Pringle, manager of A Mountain Pink company, headed by Helen Carlisle, is also sending out circulars for Fair dates. The company has an extensive repertoire; mostly stolen.

THE HANDGLASS.

George's death did not seem to cast much gloom over this community last week.

* * *

Our Springfield correspondent writes that the author of Up to the Times was asked how he came to perpetrate that piece. He answered that he was laid up with a poisoned forefinger, and had to do something to kill time.

If Up to the Times is the result of a poisoned forefinger, the farce-comedies that have recently been sprung upon a confiding New York public must be attributed to the most malignant form of blood poisoning, and if a desire to kill time, also accompanied the disease, we should judge that time is dead beyond resurrection.

* * *

The organization of an Actor's Athletic Association opens out dazzling possibilities in the theatrical line, that have never before presented themselves.

The insidious encroachments of the circus upon the stage must have been keenly felt by all who have witnessed the modern funny comedy in all its awful entirety, with accompanying tanks, double-back-action stages, etc., etc.

The Actor's Athletic Association will, no doubt, be the means of introducing a new style of sawdust-ring drama, which will fall refreshingly upon the jaded palate of the theatrical epicure, grown weary of "real burglars," rampant steam engines and "realistic horse effects."

* * *

Darkly we move, we press upon the brink
Haply of unseen worlds, and know it not.

Who can tell what the future may hold? Perhaps before another Springtime ushers in the peripatetic crocus bloom and the historic linen duster, we will be witnessing the erstwhile pedestrian actor, Herbert Kelcey, doing the great double trapeze act in spangled trunks and chalked shoes; while Robert Mantell turns six romantic double somersaults over the backs of a given number of assorted elephants.

What justifiable pride would thrill us as Grace Henderson leaped lightly through a flaming hoop and kissed her hand with airy grace to Rose Coghlan, hanging nonchalantly by one foot from the horizontal bar?

How delicious to watch the divine Urquhart poise on a slack rope, while John Drew swallowed swords, in the dim distance?

The new Association is but the beginning of the end. The modern play palls upon our satiated sense.

The circus-drama is coming!

* * *

A large quantity of plastering fell on the bed in Room 9 of the Hamilton House, early this morning, just after the noted tragedian, James Owen O'Connor had left it. The drama escaped a severe calamity.—*Paterson Exchange.*

Sardou told of a similar experience to the above, when he stepped from under a wall in course of erection, which fell a moment afterwards upon a workman, killing the latter instantly. The dramatist said he felt from that hour that he had been left alive for a purpose.

Our esteemed townsman can likewise feel with the great dramatist, that he has been *left* for some great and noble purpose.

* * *

Robert Hilliard returned from his recent Southern trip with a case of acute dyspepsia, and as soon as he reached New York, he was overwhelmed with recipes for a cure from well-meaning friends.

Nothing seemed to succeed, and at last a man who had had everything, from measles to delirium tremens, told the flamboyant Bob that red wine, taken in large quantities, would effect a permanent cure.

He tried this method and, writing to a friend, says: "I drank red wine until the whole horizon was one glorious, roseate sunset. * * * * * I am now up and dressed, feeling slightly groggy, but ready to do up the first man who tries to cure my dyspepsia."

* * *

Here is a story which we found in a 1789 almanac: Forrest, on one occasion, was rehearsing a tragedy and spoke to one of the "warriors" who entered in a slouching, undignified manner.

"Don't come on like that," he said, in a disgusted tone, "but like this"—and stepping into the wings, he showed him an impressive entrance.

"But, Mr. Forrest," said the man, "if I could come on like you, do you think I would be working for eight dollars a week?"

"Is that all you get?" asked Forrest, indignantly.

"Yes," answered the helmeted Thespian.

"Well," exclaimed Forrest, walking away, "come on as you d——n please!"

* * *

We hear that, in honor of the recent Centennial celebration, James O'Neill has discarded his play Monte Cristo and will no longer star in the title part.

* * *

A Poughkeepsie editor recently wrote to a New York manager asking for twenty seats, and the manager replied: "Come down early and take the theatre."

THE ACTRESSES' CORNER.

In my room in a Canada hotel, I came across a copy of an old MIRROR—one of the big-sheet, front-page-picture MIRRORS.

Therein I re-read a column by Fannie Edgar Thomas on Mary Anderson.

I had read the article before, yet my spirit had not risen in arms at a paragraph that now roused me.

Miss Anderson was quoted, in speaking of accommodations afforded actors in English theatres, as follows:

"The artists are well cared for and treated. My own apartments at the Lyceum Theatre in London were beautifully fitted up. We, in America, are far behind the English as regards the comfort of actors. The matter needs prompt and efficient attention."

I should not dare speak of London theatres in general, having only played in one, but as that happens to be the one mentioned, I am prepared to hold forth.

It's just as old, just as queer, just as damp, dark and dirty as any of our New York theatres. The dressing-rooms, aside from the star rooms, are as unwholesome, dirty and inconvenient, and the modest occupants no better taken care of than they would be here.

The stage door is just a door. You get to it by poking down a back street, picking your way among children and vegetables, and asking if you are right.

You enter slap up against a windowed-off place, behind which sits a magnificent doorkeeper.

He's an awful swell. He paralyzed me at first; but he proved less 'igh and mighty than his array of buttons, uniform, medals and gold cord would seem to the timid mind to imply.

To the left you turn and go through a swinging leather door, for no better purpose than to turn sharp to another door at the right, when you open that you may unsuspectingly fall down some steps into a long hall, which, being just from the light, seems to you pitch dark and bottomless.

Scenery is banked up all around you. You grope carefully, till at the end of the hall you reach another leather door.

Through that you can go on the stage, or by a turn to the left you can explore the hall where the ladies' dressing-rooms are. Oh, yes, and the green-room! There is a green-room.

If you keep your mind on getting there and refuse to explore various cross-eyed allies and aisles that present themselves, you will come to it on the left of the hall—a door to the stage just opposite it.

The green-room was never built for one; it looks like some old-fashioned boarding-house parlor taken in and put to new use. Taken in long ago, too.

It's neither as small as the Madison Square green-room nor as big as the Grand Opera House one.

It has double doors and a sort of pillared alcove at the end, where hangs a big mirror with a window on either side. The windows stare cheerfully on a dead wall.

The carpet is very old and dirty; the gas poor and the globes dusty and finger marked and cracked and smoky. Along the left wall an upholstered settee, bumpy as to springs and broken as to cover. There are some pictures of old, great and dead actors, calculated to break up all one's ideas of the originals, and there is a copy of the mask taken of Garrick (I think he is the gentleman) after death, that gives one the horrors. Macready, too, playing Othello, with a spit-curl on his forehead, hangs askew on the dirty wall.

On the other side of the room is a grate fire place, topped with a dusty mantel, ornamented with a water cooler and a clock. The clock runs a little better than the water cooler.

There are more pictures on this side—notably some sketches of Irving.

Whatever may be the regular rule of the house, while I was there, the green-room was always littered with props, vases, plaster Venuses, rugs, etc., and constantly invaded by the raft of men that seemed to be necessary for getting things on and off the stage.

We used to hustle around to get out of their way, and note that every separate article had a separate man to carry it.

Further down the hall, on the right, is a large door leading direct into the hall that runs around the stalls in front.

Of course, just outside this door are some steps to be found by being fallen down—the place is so dark.

Still further to the left you reach, one after another, the dressing-room doors.

Not Miss Anderson's "beautifully furnished apartments," but just the rooms for ordinary folk.

Big enough, damp, smelly; no windows, or at best a window opening on a dark, dirt-filled enclosure; very poor gas; jets arranged about the room so that they may be of the least use; decent enough washing arrangements and dripping water-filterer; dirty, broken, queer chairs; upholstery worn and springs on a strike; bad mirrors, fastened where they will be the least available; a fire place down the chimney of which blows an unwholesome draught; shelves, tables and school desks promiscuously scattered around; floor half bare, half covered with dirty, ragged carpet.

Well, there you are! The hall is long and dark and dank; one gas—a lantern sort of a business—projects from the right-hand wall as you go down.

Rats scurry around the rooms and prance up and down between the wall. Of course we have queer dressing-rooms here in this country, but I can't hear the London Lyceum held up and ours quoted as far behind.

About Miss Anderson's apartments:

Quite across the stage and up a flight of carpeted stairs are two large, light, well-furnished rooms—Mr. Irving's and Miss Terry's, otherwise Miss Anderson's apartments, I suppose. There is every convenience.

Miss Terry's room is the nicer of the two. There is a beautiful looking-glass, etc., etc.

The only thing remarkable about Mr. Irving's room is a wildly sprangled variation on a well-ordered, self-respecting gas jet. The sprangles permit of light being thrown on the face at all sort of angles.

I believe Mansfield nearly went mad trying to do himself up for Hyde by it, and gave it up.

You see, Miss Anderson is right about her own room; but her airy way of speaking would lead one to fancy English theatres all, the Lyceum in particular, furnished actors in general with "apartments," etc., tra la!

The stage seemed too big. But such a lot of rubbish was banked around!

In one corner, back, stands a great electric organ, built, I believe, for Faust, and now insufficiently shrouded in dirty cloth and accumulating barrels of dust, all in among the "pedals and motors and poles the electrics goes by," as one of the men told me!

Great doors open at the back of the stage upon the street; also there is a little private hall from the foot of the stairs by which Miss Anderson's apartments are reached to a private entrance by which Miss Anderson probably came in and went out.

There is a down cellar, too. Such a fire trap! It runs under the stage; it's low and mixed up and jammed with boxes, trunks, rubbish, etc. I went down there to hunt for my steamer chair and I nearly gave up coming home at all.

The footlights do not cross the entire front of the stage. Irving maintains, I believe, that so he secures the most effect. I was guilty of a mental reversion to a story we have, most of us, heard of Barrett—our, Our Barrett.

He struck a theatre here where the footlights were so arranged. His stage manager called his attention to the fact that only the centre of the stage would be well lighted.

"That, my good fellow," said Barrett, "is the only portion of the stage which concerns me."

The curtain—I believe my memory serves me—is a shabby, green one. They did say Irving had a better looking one which he used in his own season.

The procennium arch is painted for ornamentation, starting at the floor with a head which for all the world looks cheerfully like our own A. M. (early in the morning?) Palmer, with a cabbage on his noble brow.

The greater part of the ground floor is pit.

To get to the stalls you must go up stairs and down and a lot around beside. Jolly, in case of fire.

Ventilation is bad, and the air often dreadful.

I haven't meant to speak disrespectfully of the old place. I am sure I went into it full up of reverence.

I remember when I first saw its brown and pillared front. It was from a hansom and through the rain. I took my hat off and said with Miss Cameron: "Oh! see the Lyceum Theatre," and felt real awe-struck.

For all that it needs "prompt efficient attentive" as badly as any of our theatres do.

Of course I did not see all of it—either side of the lights, I fancy there are lots of quaintly interesting nooks and corners in it, if you don't fall down stairs too much.

There are the Beefsteak Club rooms up and back and away and around somewhere. I lost my way into them one day, and there is a queer old room full of stage armor and weapons—and another dimly lighted and high-roofed hall hung with draped pictures.

Really suggestive and ghostly. I was alone and hadn't a very clear idea how I was going to get out; besides I knew I had fallen in where I felt I probably had no right to be, so I didn't notice so much as I should.

The men's rooms are somewhere up stairs—as bad as ours, besides the stairs to climb.

One thing, however, is sweet and fresh and invigorating about the old place.

One remembers Miss Terry has left golden foot-falls in the dust about the stage, and that the dull air has quickened into music at the wooing of her lips—there! I'm dropping into poetry. We all feel more or less like it when we think of Miss Terry. Goodness knows, I found the Lyceum dust and dark grow radiant many times as I thought of her; but it *is* dusty and dark all the same.

POLLY.

NOTES FROM PARIS.

PARIS, April 24, 1889.

The Parisian managers are hoping to make a lot of money during the Exhibition months, but they do not propose to offer many novelties. Anything will do for the foreigners and country folks, they say. So visitors to Paris who had hoped to see something new at all the theatres will be disappointed. All the successful pieces now running will be continued, and when they no longer draw, old favorites will be revived.

There will be a few exceptions to this general rule. For example, the Grand Opera, which is never very prodigal with novelties, will soon produce M. Ambroise Thomas' new ballet, The Tempest. The poem has been adapted from Shakespeare's play by M. Jules Barbier. This work is to be mounted with a splendor worthy of the author of Mignon, Hamlet, and so many other remarkable pieces.

The only new lyrical work to be given in Paris during the season is Massenet's Esclarmonde, which is in rehearsal at the Opéra Comique. It is in this opera that one of our young countrywomen, Miss Sibyl Sanderson, is to make her début before a French audience. The libretto of Esclarmonde, which is in four acts and eight tableaux, was written by M. Blau and M. Gramont, dramatic and musical critic of Rochefort's *Intransigeant*. M. Massenet says that Miss Sanderson's début will make a sensation at Paris. We shall soon see how far this prediction is correct, for the opera is nearly ready.

At the Comédie-Française three one-act pieces, forming what is here called a *spectacle coupé*, are all that the first theatre in France purposes to offer in the way of new attractions before the Autumn. The manager considers that it is his duty to show to the strangers the different masterpieces of the house's rich repertory.

The Odeon will also content itself with passing in review some of its best plays.

The manager of the Gymnase having scored a big success with Deslandes and Sardou's Belle-Maman (Mamma-in-law), has no intention of changing the bill until he is obliged to do so, and the probability is that this new and amusing comedy will run throughout the Summer season.

The Vaudeville will not be able to count upon Paul Bourget's Falsehoods, which is now drawing fair houses. The curiosity to see this adaptation of a celebrated novel will soon be exhausted, for there is not the shadow of a dramatic work in the piece; five acts of psychological analysis are too much, even for an exhibition year. This house will afterward revive Barrières Faux-Bonshommes, with Jolly in the rôle of Pijounet, and continue with other well-known pieces.

Melodrama will reign at the Ambigu, where the success of Montepin's Porteuse de Pain is still unexhausted. A new piece, La Fermière (The Farmer's Wife), by Armand d'Artois, will follow Montepin's play.

Jules Verne's new fairy piece. The Tribulations of a Chinaman in China, arranged by Dennery, will not be ready at the Porte Saint Martin before September. In the meanwhile the manager intends to revive an old military vaudeville, Mam'selle Pioupiou, and the celebrated fairy spectacle, the Biche au Bois.

There is some talk that Coquelin will play for awhile at the Port Saint Martin this Summer, but nothing is yet decided. The farewell performance at the Français takes place on May 25, after which he will go to London for a month. It is not at all unlikely that the committee of the Comedie-Française may try and prevent the reappearance of Coquelin upon another Parisian stage, unless he pays damages, the same as Sara Bernhardt was condemned to do. The circumstances are not exactly the same, but I know that the members of the Français company would not like to see one of their former *societaires* competing, as it were, against them.

The Chatalet will naturally continue its specialty of fairy pieces. It is now running the inexhaustible Trip Around The World, and will give next month the new spectacular drama, Prince Soleil, which will show us the marvels of Sweden, Portugal, India, Japan, as well as the Kingdom of the Sun.

For the next two months the Gaiety will be given up to Italian opera, which has a large number of admirers here, in spite of those critics who pretend that it is old-fashioned. Mr. Edward Sonsogno, the well-known Milan musical publisher, is the backer of this enterprise, which has begun well. After the close of this operatic season the spectacular fairy piece, Tom Thumb, will be revived.

Operetta will occupy the stage at the Nouveautes, the Folies-Dramatiques, the Renaissance and the Varittès. At this latter house Sarah Bernhardt is now playing in an adaptation of Phillips' As In a Looking Glass. As soon as her engagement is over there is a prospect that we shall have a new musical vaudeville, The Brazilian, by Meilhac, with Jeanne Granier as the star. Then, Judic, who is now travelling over Europe, will return and appear in several of Offenbach's opera bouffes.

Nothing new is announced at the Palais Royal.

At the Menus-Plaisirs three new pieces are promised within the next six months: Chien du Garde, by Richepin; The Servante, by M. Lafontaine, the actor; La Gomme, by Pelicien Champsaur.

Since Mr. Chizzola failed, the Bouffes has been in a state of confusion. The lease and properties are soon to be sold, and some manager will doubtless be found who will try and do something with this centrally located theatre.

The Eden Theatre, which has had more downs than ups since it was opened six years ago, is preparing a revival of the Italian ballet, Excelsior. It is announced that several new scenes will be added and the ballet entirely recostumed. This is, perhaps, necessary, for the novelty of the show was exhausted a long while ago.

Besides the theatres, there are two circuses, the Hippodrome and café-concerts, which will furnish lighter forms of amusement. We are even promised a series of bull fights, not the real Spanish ones in all their brutality, but a milder form of this sport, such as it is practiced in some of the Southern French towns.

On the Exhibition grounds itself there is to be a variety theatre called the Folies-Parisiennes, where, among other attractions, the celebrated Paulus will sing his list of idiotic songs, accompanied by the usual amount of contortions.

Apropos of the Exhibition, I may say that the committee having in charge the display of theatrical objects has succeeded in getting together some very curious documents about costumes, scenery and properties, as well as the autographs of distinguished authors and actors of the past and present, and a lot of information concerning the history of the French stage. These objects, together with the models of the scenery of the operas and ballets played at the Grand Opera, the costumes of the various personages of the Theatre Francais, etc., are to be exhibited in the centre of the cupola of the palace of the liberal arts.

M. Jules Barbey d'Aurevilly, who died yesterday at the age of eighty, was at one time the dramatic critic of the *Pays*, a Bonapartist journal. He was, besides, a novelist and literary critic of great value, although his works have never been popular with the crowd. In early life he was a violent partisan, and when he discussed an oponent's book or play he generally said very plainly what he thought.

He was a friend of Hugo, and was courageous enough to let the fact be known. In 1889, when Lucretia Borgia was revived, d'Aurevilly was present on the first night as critic of the *Pays*. All of Hugo's admirers were on hand to applaud each line of the play. For some reason or other the actors did not know their rôles and the drama was terribly mutilated. Nevertheless, Hugo's friends applauded boisterously at every instant as though the performance were excellent in all respects. This irritated d'Aurevilly, and in the middle of one of the most palpitating scenes of the piece he sent forth a long, shrill hiss.

All the spectators jumped from their seats to see who had been audacious enough to disturb their apparent pleasure. A second hiss, more piercing than the first, resounded.

"Put him out!" cried M. Lockroy, who has since been Minister of the Fine Arts. "Put him out!" repeated a hundred voices in the house. In the middle of the front row of the balcony, d'Aurevilly's tall form was seen gesticulating and in the midst of the uproar he was replying to his insulters.

"You wish to throw me out?" he cried. "Haven't I a right to protest and hiss M. Hugo when M. Hugo has me *mameluker* by all his fanatics?" And he pointed with his finger to Vacqene, Lockroy, Paul Meurice and Paul Foucher.

The excitement was so great that the manager was obliged to lower the curtain. Some of d'Aurevilly's friends induced him so leave the theatre, but he walked out slowly, with his fist upon his hip and with a most defiant air.

D'Aurevilly remained a fop of the 1830 period up to his death, and when he appeared on the street his strange costume caused all heads to turn.

STRAPONTIN.

WHAT A CIGAR DID.

The rule of the French theatres that no fires, and not even a match, shall be lighted on the stage or behind the scenes, would seem to recommend itself to this country, in view of the burning of the Windsor Theatre, at Chicago, on the night of April 30.

Across the Atlantic had been presented, and the fire broke out about an hour after the audience left. The flies became ignited from a smouldering cigar. Before the flames were subdued the building was totally destroyed. Manager Lehnen lost everything. A good deal of the property and the special scenery of the Across the Atlantic company was lost.

The building was owned by H. J. Goldy and Francis Owings, and cost $75,000. The insurance was about $50,000. Several firemen were injured by the roof falling in.

LONDON NEWS AND GOSSIP.

APRIL 25, 1889.

For once in a way three important theatrical productions have come off without postponement. These were (1) Doris at the Lyric on Saturday; (2) Launcelot the Lovely, at the Avenue on Monday; and (3) The Profligate at the new Garrick last night.

* * *

Taking these three in the order that they came, Doris has of course first call. Doubtless many columns concerning this piece have already been cabled over to your side. I will, therefore, confine my attention more to what the cablers have omitted to say than to what they have said, and I will not go in for a detailed description of the plot.

Whatever you may have heard or yet may hear to the contrary, I may tell you that the general opinion here is that the "book" of Doris is quite unworthy of the music. Seeing that B. C. Stephenson has had something over two years to prepare it I think the result but a poor return for the time spent upon it.

The music of Doris, being more ambitious than Dorothy, is, as a whole, more likely to please connoisseurs than the general public. This may be a good thing for Cellier's artistic reputation, but it is not likely to pan out well from the publisher's point of view.

Certain terrible men with memories have discovered that on Oct. 4, 1875, there was produced at the Prince's, Manchester, a three-act opera by Albert Cellier entitled The Tower of London, and that not only has Cellier now drawn copiously from his early work but his librettist is almost equally indebted to the plot thereof.

* * *

Unfortunately, there is not much plot in Doris—pronounced "Dorrice" at the Lyric—wherever it comes from.

The heroine is the spoilt child of Alderman Shelton, and she loves Martin, her father's apprentice. Also, she is the confidant of the Lady Anne, who loves Sir Philip Carey, a hunted traitor, who in order to escape observation hides in a hollow tree on Highgate Hill, but comes out to talk to Doris and to be overheard by the low comedian, Diniver, who denounces the traitor and plays the deuce generally.

Martin saves Carey by making Diniver change clothes with him, but, bye and bye, is led to believe that Carey is corrupting Doris, and thereupon the unlucky traitor is denounced again, but again escapes—this time by changing clothes with Martin.

Finally Lady Anne drops across good Queen Bess as they come back from Coronation, and obtains from the Queen the freedom of her lover, and so all ends happily.

* * *

Ben Davies as Martin and Hayden Coffin as Sir Philip have some attractive numbers to sing, and do their parts justice—at any rate vocally. Miss Annie Albro plays the name part, and Miss Angarde represents Lady Anne. These ladies satisfy all reasonable expectations—also vocally, and Miss Alice Barnett and Miss Effie Chapny are seen and heard to advantage in minor parts.

Mr. J. F. Cook as Alderman Shelton has a drinking song in the second act, which is perhaps the most catchy number in the opera. Mr. Arthur Williams as Diniver, being a comedian and not a vocalist, will be better appreciated when he has worked up his part. Mr. Le Hay, a vocalist, who is also a comedian, did well in an unimportant part.

* * *

The mounting of Doris is magnificent and realistic—so much so that the audience, having been given more than it had reason to expect in this direction, was unconsciously led on to expect more than it is possible to give—upon a stage, and hence failed to appreciate some of the work at its true value.

The Elizabethan costumes which have been turned on are—especially in the Masque in the third act—as gorgeous as anything of the kind ever seen upon the stage.

Charles Harris is responsible for the "production," and has produced splendidly.

It will be seen from the foregoing that there is in Doris much to commend, but something to blame. The first-nighters signified that they thought so by an extremely mixed verdict, wherein hearty applause was mingled with groans and the voice of "the bird that saved the Capital."

* * *

Up to a late hour on Saturday everybody said the avenue *première* must be postponed because the new burlesque wasn't ready; but Manager Watkin was obdurate, and declared that, ready or not ready, the curtain should rise at the appointed time. Accordingly, Richard Henry's Launcelot the Lovely: or, The Idol of the King, was duly produced on Monday night, and there being no other important production to clash with it the usual fashionables and brilliants assembled in full force and on the whole had rather a good time.

It had got about that a "desecration" of Tennyson was intended, and much alarm—not to say horror—was expended in certain circles.

Happily, Rumor lied as usual. It turned out that the authors had certainly gone to the same store as Our Own Alfred—namely, to good old Malony and the Morte d'Arthur—for the names of their characters and for some of their incidents, but that they had not laid hands, violent or otherwise, on the Laureate's work, except in so far as a few reverential perversions of some of his best-known lines might be concerned.

The Launcelot of the burlesque is supposed to be the son of Morgan O. Fay, who hid him at the bottom of a lake to save expense, during his infancy. Britain being without a king the magician Merlin produces a magic stone with a magic sword sticking therein, as duly set forth and provided in the legend, and proclaims that whoever can draw forth this sword shall be king right away. Of course Morgan puts her son up as a candidate and equally of course he fails, and young Arthur Pendragon succeeds and becomes king.

Launcelot, whose fatal beauty, gives the butlesque its title, is perfectly "irresistible." From his first entrance, wherein his song, "The Man with the Mashing Eye," proclaims his proclivities, until the curtain finally descends all the women fall victims to his potent charms—all save one, that is, and that one is Guinevre, Arthur's sweetheart.

How Launcelot, his mother, Morgan and the wily Vivien succeed in carrying off Guinevre, stealing the real Excalibur and substituting for it a fraudulent imitation, would take too long to tell in detail, but the business is accomplished at a tournament where Launcelot's accomplice, Kaye, accuses Guinevere of witchcraft; Launcelot, disguised, comes forward as her champion, and utilizes the opportunities thus given him to carry her off to Castle Dolorous, whence anon she is rescued by Arthur's army after a somewhat severe siege.

* * *

The burlesque is written round Arthur Roberts, who plays Launcelot, and finds therein much scope for the exploitation of his eccentric humors. Mlle. Vanoni, as the wily Vivien, has been allowed as many chances of distinguishing herself as her peculiar characteristics will admit. She is decidedly more at home on the Music Hall stage, but her *chic* and vivacity carry her through all the same.

E. D. Ward, a clever comedian, makes a good character part of Merlin, and Sallie Turner is a very funny Morgan le Fay. Alec Marsh and Joseph Tapley, the baritone and tenor, respectively, of the Avenue production of Nadjy, play Arthur and Tristram in the burlesque—parts which, under ordinary circumstances, would be given to "principal boys." John Crook, who is responsible for the music of Launcelot the Lovely, has composed for Marsh and Tapley some very charming numbers, to which they do full justice.

Annie Halford, who plays Guinevere, is a very handsome young woman, but has no voice to brag of. Messrs. Capel and Grattan and Misses Woodford and Carrie Coote were satisfactory in minor parts.

The dresses designed by T. W. Houghton and executed by Alias, are charming.

The burlesque was received with great favor, and encores prevailed throughout the evening. Mr. Watkin has already bought the American and Australian rights.

* * *

The extra, special and double-distilled double event of the present theatrical season came off, as I have said, last night. In other words, John Hare's new theatre, the Garrick, hard by Charing Cross, was opened for the first time, when also Arthur Wing Pinero's new play, The Profligate, was seen for the first time.

I could, an' I would, spring on you columns of copy in praise of the new playhouse, which is as indeed it should be, seeing that it is the latest, the handsomest and most commodious in our village. But as the play's the thing—rather than the house in which you play it, I will only stop to say that the Garrick can boast of many modern improvements, which have, I believe, long been known in the theatres in the land of United States-men.

* * *

With regard to The Profligate, then, it is the most ambitious work that its clever and cultured author has yet given us. Yet it has a simple story forsooth. Merely the old, old tale of weak woman and the bold betrayer, but, mark you, plus a psychological study of remorse, repentance and suffering of the innocent and the guilty, a study minutely considered and on the whole well worked out.

* * *

The Profligate, who gives the play its title is Dunstan Renshaw, a young man who has sown his "wild oats" recklessly here and there. When the curtain rises his marriage with sweet Leslie Bridenell, a schoolgirl, is imminent, and Hugh Murray, junior partner of the legal firm of Cheal and Murray, who are Leslie's guardians, has been requested to give away the bride.

Hugh, however, who is a fine specimen of moral courage and manly virtue, secretly and passionately loves Leslie himself and soon he declares himself too busy to attend the wedding, and so off, the bride and bridegroom elect go to the Registrar's out in Holborn, for Renshaw, despite his *fiancée's* feelings, objects to be married in a church.

Hardly has the wedding-party crossed the threshhold when Murray is waited upon by a forlorn young lady, Janet Preece. She wears the traditional betrayed damsel's cloak, and presently we learn that she is seeking her betrayer, who, she has learned, has paid his addresses to her under a false name. Anon she draws his face, and Murray, of course, recognizes that face as Renshaw's. He makes a faint promise of trying to find the missing Lothario and sends Janet away. Just as Dunstan returns fast married, as he is alone, *pro tem.*, Murray gives the Profligate a bit of his mind and in a splendid speech full of fire and naturalness remarks that remorse shall yet pursue him for his heartlessness.

* * *

And lo! Remorse does pursue him. It catches him up at the Villa Colobiano, Florence, where the newly-married couple are spending their honeymoon. The unsuspecting girl-bride simply worships her husband, whom she fondly believes to be the purest and noblest of men. Meanwhile, Dunstan has learned to regard his wife as little less than an angel, and is so reverent before her and so eager to satisfy his conscience in order to be worthier of her love that he has shed alms on all and sundry and done many good works.

Presently, however, during Dunstan's temporary absence on business, Janet, who has become companion to a hard-hearted old catamaran, is driven from her situation and brought to the Villa for succor. Leslie, like the sweet creature she is, befriends her, and soon, with mingled shame and pity, learns her protegee's sad story, with one exception—the name of her betrayer.

Circumstances arise in the third act—at same place—which lead both Leslie and Janet to opine that the erst-alias-bearing seducer is no other than Lord Dangars, an old *roue* and recent *divorcé*, whom we saw for a space in the first act.

All at once Dangars arrives with Dunstan, whom he has known for many years, and is straightway denounced by Leslie. Janet, however, recognizing Dunstan as the chief architect and plotter of her woes, is dumb with despair, and thinking to spare her befriender pain, slips away. But it is too late. Dunstan's face and manner tell the truth, and poor Leslie stands petrified with shame and horror.

Dunstan, the very picture of guilt, pleads with Leslie, but all in vain. "Deny it!" she gasps several times in response to his exclamations, "Deny it!" and her tones go through you. Dunstan cannot and will not, and then poor Leslie falls, utterly crushed by the bitter blow, which has robbed her of her idol.

* * *

In the last act, ten days afterward, Leslie is living alone, while her friend, the manly Murray, is seen doing all he can to find Dunstan, who has disappeared. Murray, moved by the wife's suffering and haunted by Dunstan's despair, longs to be able to make a reconciliation. To make matters worse, Leslie's brother, who has, while in Florence, hopelessly fallen in love with Janet, whom he believes pure and good, is also in grief, and has sought Janet everywhere in vain.

After much heartrending, and yet perfectly natural business, Janet secretly arrives and then departs for Australia, Dunstan turns up at the house, not knowing what has become of his wife, whom he has sought everywhere, and in agony of mind, bordering on insanity, is about to end his life by poison, but suddenly struck by the cowardice of the act, he prays in anguish for strength to resist this impulse until it shall please God to smite him.

Soon Leslie, induced by the devoted Murray, creeps silently into the room, and moved by her husband's sufferings and repentance, forgives him, and the curtain falls on the reunited pair silently embracing.

* * *

This is, barring a few defects as to the comedy business and the dragging of the early acts, a great play and fully deserved all the wild enthuiasm it evoked.

Forbes Robertson as the haunted husband, Lewis Waller, as the long-suffering Murray, both with lines full of force and pathos, played splendidly, so did Kate Rorke as the injured wife and young Sydney Brough as the heroine's brother. Hare, who made a capital speech at the finish, was artistic as of yore, in the turf role of Lord Dangars.

Olga Nethersole as the betrayer's victim was however out of her element and too heavy altogether.

The mounting was simply beautiful, and it is pretty evident that the Profigate is in for a long run. If not, it ought to be. It is a play of which any man might well be proud. I dare say you will soon see it on your side.

* * *

More new plays are even now preparing to descend upon us. The chief of these novelties is Henry Arthur Jones's drama Wealth, which after a postponement or two, is now announced for production at the Haymarket on Saturday night. Beerbohm Tree, the manager of the house, has a fine character-part of which he and Jones have hopes. A strong company will support Tree.

Another new play threatened is a comic opera called Faddimir, by Arthur Reed and Oscar Neville, which is to be tried at the Vaudeville for five or six matinees next week, commencing on Monday.

On the following Saturday there will be produced at the Royalty, in Dean Street, Soho, a new comic opera entitled Mignonette—music by Henry Parker, book by Oswald Brand; and on May 7 a new four-act comedy-drama written by Joseph J. Dilley and Mary C. Rowsell and entitled Whips of Steel, will be tried at St. George's Hall.

* * *

The Olympic has once more taken down its shutters, or rather has had them taken down, this time by John Coleman, who last Saturday commenced proceedings with the ever-green East Lynne.

On Monday at the Alexandria Theatre, Liverpool, your Mr. W. J. Scanlan successfully started his English tour with Shane-na-Lawn, under the direction of our Mr. Charles Groves.

Last Tuesday was the 100th performance of Paul Jones at the Prince of Wales', Miss Agnes Huntingdon (of America) again being first favorite. A new edition of Sims and Pettit's Faust Up to Date is due at the Gaiety on Saturday, and that's all up to now.

GAWAIN.

GLEANINGS.

JOSEPH WHEELOCK is reading a new play by Arden Smith and Edwin Arden.

THE season of The Cavalier closed in Washington on last Saturday night.

THE production of The Brigands at the Casino has been postponed until to-morrow (Thursday) evening.

E. BOYD PUTNAM and Anne O'Neill are the latest acquisitions to the Lyceum Theatre stock company for next season.

MARIE WAINWRIGHT, Marshall P. Wilder, and Mr. and Mrs. Henry E. Abbey sailed for Europe last Wednesday on the *City of New York*.

THOMAS W. RYLEY and Emily Rancker, of Hanlons' Le Voyage En Suisse company, close their season in Boston on Saturday night.

GUSTAVE FROHMAN is negotiating with Joseph Wheelock to star him in May Blossom at Providence, R. I., during the week of May 27.

ALBERT TAVERNIER has arranged with Gustave Frohman to take out the plays of May Blossom, La Belle Russe and The World Against Her, next season.

RALPH HOWARD has closed his season with Frank Mayo, and is organizing a stock company to locate at a Summer resort. Marie Haynes has been secured for leading roles.

SAMUEL H. FRIEDLANDER will not go to Pittsburg, but will have charge of Manager Harris' new St. Paul and Minneapolis Theatres. Mr. Friedlander is in the city at present, booking for Mr. Harris' circuit of theatres.

MASON MITCHELL will star next season in The Fugitive, having purchased that melodrama from James Nugent and F. F. Proctor. Gustave Frohman has secured twenty-eight weeks for the company, which will carry all the original scenery.

JOHN B. BENSON, of Thomas W. Keene's company, will produce Damon and Pythias for a benefit at his home, Jamestown, N. Y., at the close of the season. He will be assisted by Frank Heming and Edwin F. Lawrence, of the same company.

THE County Fair Baseball Club was organized last week. It consists of Charles Leek, captain and right fielder; F. Neighbor and G. Jones, pitchers; D. Callaghan and M. Kelly, catchers; J. Cohn, first base; P. McFarland, second base; W. Trainor, third base; W. Brown, short stop; Beecher, centre field.

TO-MORROW (Thursday) evening the bill at Daly's Theatre will be changed and Rosina Vokes and her comedy company will be seen in The Old Musician, an adaptation from the French by Felix Morris; My Uncle's Will and My Lord in Livery, both by Theyre Smith. Miss Vokes will appear in the two latter plays.

THE Actors' Amateur Athletic Association of America held a regular meeting at the Bijou on Friday last. The members were informed that training could be begun at the Manhattan Athletic Club grounds at once, and that the first field meeting would be held on June 11. A benefit for the club will be given at the Metropolitan Opera House on May 28, when James Owen O'Connor will be seen as Hamlet.

A SEASON of standard operas at popular prices will be inaugurated at the Grand Opera House, by the management of that theatre, on June 3. Martha will be the opening attraction, and will be followed by Fra Diavola, Maritana, The Chimes of Normandy, Faust, Paul and Virginia, The Bohemian Girl and other works. James W. Morrissey will manage the enterprise, and the company will comprise Laura Bellini, Agnes Stone, Emma Hodgson, Carrie Daniels, W. H. Lawton, Harry Pepper, Robert Dunbar, Arthur Bell, Riccado Ricci, and a chorus of sixty voices.

THE Bureau of Stage Management and Dramatic Literature, established by Messrs. Shannon and Williams in the Broadway Theatre, is already an assured success. Work is pouring in upon them from all quarters. One of the most important productions of the ensuing season at Niblo's is to be rehearsed and mounted under their personal supervision. They are also engaged on a new romantic drama for James O'Neill. The prospects of the new Bureau for a career of great usefulness to the profession are of the brightest.

AS IN A LOOKING GLASS.

Now that the national airs and the orange peel, the souvenirs of the Centennial, have passed away, my eyes have time to look upon the professional beauties: the blushing bride and the posing actor.

The bride claims the earth, and can be seen in any part of New York wearing a gray frock, a bonnet with pink roses in it, and a devotion, too sublime to last, for the unhappy creature at her side.

The actor does not need so much ground; he only likes that part of the earth that extends from Twenty-third to Thirty-second street. But oh, how he permeates!

So does she.

The posing actress never stands still, but inclines to steps that are long enough and slow enough to permit the passer-by to see the style and shape of her shoe.

However, she is not of as much importance as the posing actor. In front of the Hoffman House he assumes a Hamlet-like position, or or one suggestive of that dreadful liar, Claude Melnotte.

Round about the Bijou, he achieves a sort of Uncle Josh Whitcomb attitude and, in between, he strikes anything from John Kernell to James Owen O'Connor.

He is a joy forever.

Women gaze at him and wish they might stop and talk and ask how he did do in Kalamazoo, for they feel that he would be far and away more interesting than the average man of business. He is a good fellow; he may incline toward painting the town an old rose shade, once in a while, but that is not a wickedness peculiar to the actor; if he does like to tell how, in his song and dance act, he was compared to Edwin Booth in his early days, he is just as willing to help anybody who is hard up, will run his legs off to do a kind act, and will sing or recite at the benefit of anybody connected with the stage, from the woman who sweeps the galleries and is always very productive, as far as children are concerned, and never lays claim to less than a family of seven, way up to the eminent tragedian who never troubles himself as to where the posing actor will spend his Summer, or how *his* benefit will be managed.

The posing actor, especially when he is the outcome of the variety stage, is the only known combination of man and boy in existence, and therefore he is unique.

† † †

But oh, the bride! She is luscious! She is sublime! She is everything ending in *ess* except hideous. She realizes how entirely she belongs to the man at her side, and she holds his arm in a frightened way, as if she were about to be abducted; while he, who couldn't knock a small dog into a cocked hat, gazes down at her with a kind of be-not-afraid air, and then they go and drink Huyler's soda-water.

There is nothing like it. I don't mean soda-water—I mean the ecstatic bliss.

Some people find more bliss in soda water than they do in matrimony, and certainly the soda water is easier to swallow.

Even if marriage does turn out to be a failure, it must be too altogether like sublimized mint candy to walk around and have a sweet young thing ask you, after she has seen Bellew and Mrs. Potter play Romeo and Juliet, if you don't think that they really must mean every word.

Then the joy of having her cuddle up to your side and gasp and tremble and wonder if that dear Georgia Cayvan, when she plays the wife, is going to be untrue to that lovely Herbert Kelcey!

This is the divine afflatus, the genius of love as curtailed by a wedding ring.

She may come to New York again with the young man, but—well, it's wiser not to look into the future. All that one is asked to do is to reflect the passing show.

† † †

What a wondrous charm—people who go in for the occult would call it magnetism—there is about Minnie Maddern.

I never see that little woman that I am not firmly convinced that the warm glow from her hair is really the outgrowth of the warmth in her heart, and that I find myself smiling when she bids it and the great big tears coursing down my face, and *entre nous*, taking off every bit of the powder, when she is sad.

I have tried to analyse the attraction, I have read all the books I could find on the subject of will power, and I have consulted a man who knows all about the Buddhists, without getting any satisfaction.

Curiously enough, the summing up of the riddle came from a nice little dude I know.

As an apology for my acquaintanceship, I must say that he is only a dude as far as his clothes go and that there is a good bit of muscle hidden under the fine coat, and a reasonable amount of brain topped by the shiny hat.

Said he: "You see it's a thing that a fellow can describe; it's the sort of thing that a fellow knows all about. It's the just being a dear little woman!"

I can assure you that I gasped. The dude had solved the riddle, but it made me sit down and wonder why in the name of the goddess of the stage we don't have more dear little women?

† † †

England is going to be good to us. We have revelled, metaphorically, with the Gaiety company; we have giggled from the gallery at Fred. Leslie; we have ogled from the orchestra at Letty Lind.

We thought the English people were kind to spare us these darlings, but the British matron is going to do more for us. She is going to send us the concentrated essence of respectability; she is going to give us the couple who would not make love to each other, even on the stage, if they were not man and wife. She is going to lend us Mr. and Mrs. Kendal! She never felt so superior in her life.

I'll bet you five to one that in her first interview Mrs. Kendal will, perhaps not just in these words, but very near it, say "That she never pottered after a Johnnie in her life."

Any takers?

† † †

So they are going to give Mrs. D. P. Bowers a benefit!

Goodness gracious, how old I must be getting! I remember when, at the early age of ten years, I wept over her Lady Isabel, I wanted to fight for Lady Audley, and I dreamed heartbroken dreams about Marie Stuart or Elizabeth.

In those days the drama represented itself to me, first by Mrs. Bowers and then by Jane Coombs, whose Lady Teazle I regarded as a masterpiece.

Later on, I was divided as to the excellence of the Chapman Sisters, though Mrs. Bowers still held first rank. She was only displaced by Modjeska as Frou-Frou, at whose feet I laid, not only all my admiration, but the first bunch of violets that had ever been presented to me by an edition of humanity in trousers.

After that I grew very downcast. I read Byron and became a devoted slave to Clara Morris—so devoted that I couldn't eat pistache bon-bons between the acts. The Morris *furore* did not last long, the waits and the medicine were too much even for an adoring soul like mine.

On close examination, I discovered that after years of idolatry and shattered ideals, the warmest place in my heart was given to Mrs. Bowers, and I am going to that benefit, even if I have to pawn the most delightful pair of red shoes that ever walked across the floor to the tune of "Auld Lang Syne."

† † †

I wonder if there is anything in this world as beautiful as good, strong friendship between two men? They don't go round doing the molly coddle act; they don't kiss each other every time they meet; in fact, they never do kiss each other, unless one is lying cold in death, but they are *sure* one knows the other is always going to stand by him, and they feel that no matter what happens, each can rely on the other.

What made me think so much about this was the reading of that memorial to John McCullough by Willie Winter and its dedication "to William M. Conner, in life and in death the affectionate and devoted friend of John McCullough."

Now, that's a friend worth having; one who stands by you all through life and loves your memory after death. There is no Damon and Pythias among women; that's where man is the superior. I confess it.

John McCullough, to me, was the finest expression of manliness on the American stage. No matter what the play, one felt that his heart was in it, and when he stood before you as Brutus, he not only spoke but looked as Brutus might. After the centuries he rendered to Brutus his due, and who is there who can take his place?

His best tribute is found in the hearts of the friends who were so true to him, and the little book ought to make one glad, because it gives to the rest of the world so true a picture of friendship and its worth that it becomes more than

A REFLECTION.

GOSSIP OF THE TOWN.

LOYALTY closed at Harrigan's Park Theatre on Saturday night.

ZIG-ZAG will close season at Niblo's Garden on Saturday night.

JEROME KING has been engaged by Augustin Daly for next season.

MAGGIE MITCHELL closes her season on Saturday night at Jersey City.

GEORGE W. DEVO has been re-engaged for Maggie Mitchell's company for next season.

IT IS said that a benefit is in contemplation in aid of the three children of Selina Dolaro.

W. A. MCCONNELL will co-operate with Newton Beers in his theatrical affairs the coming season.

THE Boston *Times* has begun a series of articles, narrating the history of the Boston Theatre.

MARCUS MORIARTY and Marion Lester have been engaged by Edward Harrigan for his road season.

THE LEGAL WRECK COMPANY closed a season of thirty-five weeks on Saturday night in Philadelphia.

JOSEPH BROOKS has taken a desk in the Managers' room of Simmonds and Brown's Theatrical Agency.

THE regular season of the Conried Opera company closed on April 27.

HARRY HARWOOD has been engaged for the Shenandoah company for next season.

HELD BY THE ENEMY will open its next season at Providence, R. I., on Sept. 1.

HARRY W. SEWALL will manage Mason Mitchell in The Fugitive during the coming season.

ED. ROSE has been engaged to play the light comedy roles with Helen Dauvray next season.

DIGBY BELL will be tendered a benefit at the Star Theatre on next Sunday evening. A number of prominent artists have already volunteered.

HARRY C. CLARKE has just closed a successful thirty-seven weeks' season with Vernona Jarbeau's company.

HEINRICH CONRIED sails for Europe on June 7, and the Vienna Lady Fencers will sail on the same steamer.

MILTON ASHER has secured through Winnett's Exchange the lease of Bunnell's Theatre at Buffalo, N. Y.

VICTORY BATEMAN will not join the Little Lord Fauntleroy company as announced, the engagement having been postponed.

THE WIFE will close its season on Saturday night, and begin a forty-weeks' season on Sept. 9, playing through the East first.

HERR MILLÖCKER, composer of The Beggar Student, has just finished a new comic opera, which is shortly to be produced in Vienna.

D. R. YOUNG, having finished his engagement with the Sweet Lavender company, has returned to New York, and is now at liberty.

"AUNT LOUISA" has entirely recovered. Her numerous friends rejoice to see her familiar figure on the streets of the metropolis again.

THE Bijou Theatre at Melbourne, Australia, was destroyed by fire last week. It was managed by Lionel Brough and "Dot" Boucicault.

THE Sweet Lavender company, under the management of Fred A. Dubois, closed season at Middentown, Conn., on last Saturday night.

ROBERT ELSMERE closes season on Saturday night at the Union Square Theatre. It will be followed by Richard Golden in Old Jed Prouty.

THE Shadows of a Great City company closed their fifth season in Chicago last week. Annie Ward Tiffany and Rose Tiffany have been re-engaged for next season.

P. H. LENNEN telegraphs to THE DRAMATIC MIRROR that he will rebuild the Windsor Theatre at Chicago, which was destroyed by fire last Tuesday, and open on Aug. 1.

FRANK LANDER, of the Rose Coghlan company, has been engaged for the juvenile part of Herbert Ashton in Ullie Akerstrom's production of Annette at the Star Theatre on May 13.

MAUD WHITE and D. H. Harkins, of Richard Mansfield's company are expected from England this week. The only American professional now in Mr. Mansfield's organization is Beatrice Cameron.

JAMES OWEN O'CONOR entertained a holiday audience at Koster and Bial's last Sunday evening with a lecture called "Centennial Bittersweets," in the course of which he denounced Washington as a rebel.

THE forthcoming production of Newton Beers' Enoch Arden will be under the personal supervision of L. J. Tulloch, the advance worker to whose energy and tact some of Corinne's success has been due.

MRS. LANGTRY will sell all the scenery, properties, furniture and mechanical effects used in her plays, at auction, at one of the city theatres the latter part of this month, prior to her departure for Australia.

THE present is the last week of Little Lord Fauntleroy at the Broadway Theatre, and the management, judging from the sale of seats, believe that the house will be too small for the crowds that will assemble every night.

THE sale of seats for the opening night of Francis Wilson, in The Oolah, at the Broadway Theatre, began on Monday, and before noon the best seats to be had were in the sixth row of the circle and the fifth row in the balcony.

FEATHERBRAIN, which was produced on Monday night at the Madison Square Theatre, has been booked for a tour next season extending as far West as the Baldwin Theatre, San Francisco.

HAMILTON HARRIS will open his next season on August 24, with his In the Ranks company. Louis M. Frey, for the past two seasons with T. H. Winnett's enterprises, has been engaged by Mr. Harris as acting manager and treasurer of the company.

ALBERT D. HUBBARD, a talented young musician of this city, composed an Inauguration March in honor of the Washington Centennial, which was performed last week by the orchestras of the Lyceum, the Academy of Music, and the Fourteenth Street Theatre.

A BENEFIT for Mrs. D. P. Bowers will take place at Palmer's Theatre to-morrow (Thursday) afternoon. Among those who will probably be present are Gen. W. T. Sherman and Mr. and Mrs. Cleveland. The volunteers include W. J. Florence and company, in the first act of Uncle Joe; Maggie Mitchell and company, in the second act of Ray; the beneficiary, Fanny Gillette, Harry Edwards and others in an act from Mary Stuart; De Wolf Hopper, Mme. Cotrelly, Marion Manola, Tommy Russell and others.

THOMAS F. SHEA, who has been with Robson and Crane for the past nine seasons, left those comedians on Saturday night, to go to St. Louis and represent T. Henry French with the Little Lord Fauntleroy company, which opens in that city on the 13th inst., and closes its season there after the week's engagement. From St. Louis Mr. Shea will go to Chicago where the Little Lord Fauntleroy company from the Broadway Theatre also opens on the 13th inst.

JED PROUTY will remain at the Union Square Theatre for three weeks. Its tour for next season is already booked.

A BENEFIT will be tendered to M. T. Skiff, the popular business manager at the Union Square Theatre, on the 10th inst.

THE County Fair Baseball Club will play a game with a nine from the American Actors' Amateur Athletic Association at the Manhattan Athletic Grounds on Friday morning.

ON account of the severe illness of William Morris' sister, who has been at death's door, the young actor has been summoned home from South America.

DOROTHY DORR and Effie Shannon have been engaged for the Shenandoah company. Viola Allen and Nanette Comstock will also be seen in that play.

FREDERIC DE BELLEVILLE sails for Europe to-morrow (Thursday) to spend the Summer abroad. He intends to return in August, in time for the rehearsals of the Clara Morris company.

EFFIE ELLSLER'S *pièce de résistance* next year will be The Governess, which is reported to have made a hit on the Pacific coast. J. W. McKinney has been engaged as her general manager.

SAMUEL BRADSHAW, the grandfather of Bijou Fernandez and the reported oldest actor in this country, celebrated his ninety-sixth birthday at his home in Long Island yesterday (Tuesday).

MLLE. RHEA'S new play is by Ronald Haven, an American playwright and entitled Josephine. Rhéa will play the title role, that of Napoleon's first wife. All of the costumes will be made by Hawthorne.

ACCORDING to a cablegram received by Augustus Pitou, William Scanlan has met with a most gratifying reception at the Gaiety Theatre, in Dublin. The Liverpool papers speak in glowing terms of his success in that city.

ROBERT MANTELL closed his season at Milwaukee last Saturday and sails to-day (Wednesday) for Europe on the *Adriatic*. After visiting the Paris Exposition with Augustus Pitou, he will return with his manager on June 1, in time to keep his San Francisco engagement.

CHARLES IRVING, who recently undertook the management of Union Hall, Schenectady, N. Y., has not made a success of the enterprise, and has left for parts unknown, leaving various unsettled bills to take care of themselves. He was formerly a pressman in the employ of Charles Burrows, a local book and job printer.

FRANK E. HEWITT, stage manager for Ullie Akerstrom, was presented with a handseme gold watch on April 25 by his numerous friends in Newburyport. During the performance A. E. Fowler stepped on the stage and made the presentation as a token of the esteem entertained for Mr. Hewitt in his native town.

KLAW AND ERLANGER received the congratulation of their friends last Monday, on the successful issue of their first year in the theatrical agency business. These energetic and enterprising young business men welcome their friends and managers generally to make an inspection of their headquarters at No. 25 West Thirtieth Street.

NELLIE SANFORD is rapidly convalescing from her severe illness at Baltimore, where Henry J. Conway, the proprietor of the Saratoga Hotel, has done everything in his power to make her comfortable. Miss Sanford feels extremely grateful for Mr. Conway's disinterested hospitality, and the unremitting attention of his family physician, Dr. J. W. C. Cuddy.

THE company for Jakobowski and Paulton's new opera, Paola, to be produced by J. C. Duff in Philadelphia on next Monday evening, has been completed by the engagement of Adelaide Randall for the title role. Celie Ellis has been secured for the role of Chillina, a part which has been written up to more prominence than most female roles in comic opera, having many of the best comedy lines. A catchy song with the refrain, "It isn't on that we rely," will be sung by Miss Ellis in the first act.

ON invitation of A. H. Wood, on Monday last, the 29th ult., Gov. Luce, of Michigan, and staff, Col. Rogus, Lieut. Strong, U. S. A., ex-Gov. Alger and family and a number of the Orchard Lake cadets, of the Michigan Military Academy, witnessed Tommy Russell's performance of Little Lord Fauntleroy. At the conclusion of the entertainment Master Russell made a bright little speech and presented those present with an autograph portrait of himself. Owing to the unexpected removal of some scenery necessary to the act, the cadets were unable to give the manual of arms drill between the acts.

HARRY W. BISHOP, a well-known minstrel manager, who was known as Harry Robinson, "the man with the silver horns," committed suicide at Bloomington, Ill., on last Sunday, by taking six grains of morphine. He was a sufferer from paralysis, and in a letter which he left, he wrote that he had poisoned himself through fear that he would become helpless from that affliction. He was fifty-five years old, a native of England, and with the exception of his wife, who had but recently obtained a divorce from him, had but one relative, his father, who resides in Brooklyn.

SOME of the members of the Sweet Lavender company were the recipients of a pleasant little surprise on last Friday morning. On Thursday evening the organization played in Waterbury, Ct., and David Young, while enacting the role of Hiram Breem in that part of the play where the character refers to an "American" watch, substituted the word "Waterbury." The next morning, on invitation, Fred A. Dubois, the manager, and Messrs. T. D. Frawley, Young, Lester Victor and Charles Bradshaw were shown all through the works of the Waterbury Watch Company, and before they left each was presented by Secretary E. A. Locke with a handsome Waterbury watch.

THE AMATEUR STAGE.

AMATEURS IN THE OPERA.

St. Peter's Dramatic Association gave an excellent performance of the opera, Chimes of Normandy, at their own hall, Brooklyn, on the evenings of April 27, 29 and 30. The presentation was on an elaborate scale, special scenery, new costumes, and well-trained singers being employed to bring the opera to a high degree of excellence. The choruses evinced evidence of careful preparation, thoughtful study and a good knowledge of music and singing. Libbie Healy sang the role of Serpolette in a sweet, clear and pleasing voice that merited great admiration. James J. Byrne made a manly Henry, and his melodious baritone voice bespoke his adaptability for the character. Caroline Pransioli sang Germaine fairly well. The Gertrude of Mamie Keating, Jeanne of Sarah Thayer, Manette of Alex. Pransioli, and the Suzanne of Mamie Galvin were sung with feeling and animation that was truly magnetic. Robert J. Webb was a rather robust but inspiring and satisfactory Jean Grenicheux. As Gaspard, Arnold Pransioli brought numerous funny antics and witty sayings into play that was altogether an exceedingly comical piece of work. John E. Irwin made an agreeable Baillie, and James A. Healy, Frank Grassham and James Powers appeared in small parts, and their work is to be commended. Charles H. Parson directed the rehearsals, and C. A. Webber managed the stage.

WILLIAMSBURG AMATEURS.

The Irving Dramatic Society gave a performance of Everybody's Friend, at the Warner Institute, Williamsburg, on last Thursday evening. The acting, scenic and stage effects were all that could be desired. Each artist was perfectly fitted to the character, and resulted in a smooth and meritorious production. A. Bruce Brown played Felix Featherly admirably, and Lucy H. Hornder, as Mrs. Swandown, was winsome, bright and natural. Charles Dunthorn acquitted himself creditably in the role of Major Wellington De Boots, and Clement B. Asbury did some clever work as Mr. Icebrook. Ada M. Appleton portrayed a dual role with much ability, and Jennie E. Morgan displayed considerable talent as Mrs. Featherly. Messrs. Frank A. Hall, Charles R. Appleton, and J. Fitchue appeared in minor parts acceptably. A reception followed the performance.

A NEW MILITARY DRAMA.

After Taps, a military drama in five acts, was produced by the Amicitia Dramatic Society at Kessler's Hall, Jersey City, on Monday, April 29. The play was written specially for the occasion by George F. and Charles F. Ditmar. The mounting of the piece was excellent and the acting generally worthy of the club's reputation. The cast was: Herbert Coates, Henry Steinbruck, Jr.; Besson, K. L. Cheque; Bob Dashwood, Henry Bechtluft; Hank Maynard, Gus Held; Frank Maynard, George W. Pairson; Colonel Lyles, Harry Edwards; Frank Kane, John L. Caldwell; Grundy, John E. Moody; George Craven, Oscar Koeke; Nettie, Miss Ella M. Caldwell; Jessie Hoyt, Miss Mabel F. Stubbs; Mrs. Evans, Mrs. Laura M. Brown; Tiger, Tiger Wilson. George Ditmar "coached" the piece and G. W. Pairson served as stage manager.

BENEFIT PERFORMANCE.

The Banker's Daughter occupied the attention of a large gathering at the New York Lexington Avenue Opera House on the evening of April 30. The performance was in aid of All Saints' Church, Harlem, and many prominent amateurs of both cities kindly contributed their services. The play was cleverly handled, the characters being in the hands of competent people, and the many striking situations, strong climaxes and interesting dialogues fully sustained. John C. Costello achieved a triumph as the villainous Count de Carojac. His dialect, bearing and general stage demeanor were worthy of a high artist. J. T. Brennan made an efficient John Stanlow and A. J. Macaulay ably sustained the comedy role of George Washington Phipps. Nellie Punchard was a pretty and refined Lillian Westbrook and Lizzie Wallace bright and effective as ever in the role of Mrs. Brown. The other characters were distributed as follows: Lawrence Westbrook, H. H. Gardner; Harold Rutledge, E. A. Jacobsen; Montvillas, T. A. Quinlan; Aunt Fanny Holcomb, Jennie Cochrane, and Lizzette, A. Pransioli.

PINAFORE REVIVED.

Pinafore was sung by a company of Syracuse amateurs at Shakespeare Hall, that city, on the evenings of April 25, 26. The characters were distributed as follows: Josephine, Mrs. John R. Clancy; Buttercup, Mrs. C. E. Crouse; Hebe, Miss Clara Babcock; Admiral; H. J. Ormsbee; Captain, George A. Roff, Rackstraw, Prof. Tom Ward; Deadeye, W. K. West; Boatswain, Richard Calthrop; Boatsmate, E. C. Blunt; Midshipmate, Master George McChesney, and Captain of Marines, A. Gutstadt. The opera was well staged, handsomely costumed and the singing excellent. H. J. Ormsbee, stage manager, and Prof Paul Thouret successfully held the baton.

THE ONONDAGA SOCIETY.

The Onondaga Dramatic Club gave its second and last performance this season at the Warner Institute, Williamsburg, on the 26th ult. Robert Craig's farce-comedy, The Celibate, was presented, and received a creditable and intelligent interpretation. Robert Craig, the author, appeared as Judge Jonah Grizzle, displaying considerable ability. E. Reeve proved equal to the requirements of the dual role of Mrs. B. Witcher and Helen Spunker. J. H. Booth played Biddy McBride with good results, and E. W. Rockafeller made a typical sport out of Ditmus Rozzle. Adele Bookstaver as Clara Grizzle, and Emma Turner as Nancy Spooks, deserve praise for the splendid impersonations they gave of these characters.

MASSACHUSETTS AMATEURS.

Our Folks received a clever interpretation from the Unitarian Dramatic Club at Velloqe Hall, Whitman, Mass., on last Wednesday evening. Several of the participants displayed remarkable adaptability for parts assigned to them and gave intelligent and even impersonations. The cast was: Captain Thompson, M. H. Curtis; Harry Thompson, Dr. C. E. Lovell; Captain Sleeper, E. M. Curtis; Teddy Sleeper, P. W. Gurney; Hiram Small, C. A. Larry; Phil, M. H. Edson. Mrs. Thompson, Mrs. G. D. Soule; Mrs. Sleeper, Mrs. John Charter; Becky Sleeper, Miss Annie F. Bonney; Hulda Prime, Mrs. Samuel Foster; Lily York, Mrs. T. D. Howard.

COLLEGE BOYS IN THE DRAMA.

The first of the two annual entertainments given by the St. Francis College occurred at the Brooklyn Academy of Music on Monday, April 29. Part first of Monday's programme consisted of an address by Robert A. Sherlock, an exhibition of calisthenics by the junior boys, a sailor's horupipe, violin and vocal music, and an exhibition of physical culture by Prof. Rivera. Part second presented a five-act drama, The Suspects; or, A Brother's Hate. The cast was made up from the junior classes of St. Francis' College, and considering this the piece went remarkably well. The principal parts were assumed by Arthur K. Reavely, Frank Gallagher, William J. Courtney, Gerald J. Quinn, Matthew S. Sheridan, Walter P. Keenan, Francis J. Cassidy, Charles P. Muire, Nicholas McCormack, Philip A. Brennan, Charles A. Riley, John McBirney, William J. Dolan and the Misses Ada Sandresser, Josephine McCarthy and Alice Martin. The second entertainment occurred on Thursday evering last at the Academy, when the well-worn drama, Time and the Hour, was played by the Jeromes, a dramatic club attached to the College, but comprising only old graduates of the institution. It was cleverly performed, many of the participants receiving frequent and hearty applause for their admirable impersonations.

THE AMATEUR CIRCUS.

The much-talked-of amateur circus took place at the "Cirque" of James Waterbury, Westchester, N. Y., on last Friday evening. Such an undertaking was at first considered a decidedly hazardous one, but judging from this exhibition it has been fully demonstrated that amateurs can achieve their share of success in the circus ring as well as in other arts in which they figure. The affair was divided into eight acts. The first was a quadrille, in which Mrs. Adolph Ladenburg and Fred Beach, Miss Daisy Hurst and Woodbury Kane, Miss Sallie Hargous and R. Coltenet, Miss Carey and E. C. Potter were partners and rode polo ponies side by side, successfully executing the different figures of the quadrille. Tumbling and jumping were next in order; Messrs. Lesher, Taylor, Mallineux, Landon and E. Roosevelt distinguished themselves in this art. For the third act a baby elephant came into play, W. Bisninger acting as trainer. Next the Messrs. Lesher, Landon and Goldie did some daring feats on the trapeze, and bareback riding was then indulged in by E. C. Potter, which called forth much applause. The circus had also a number of well-trained dogs, and they amused the assemblage considerably. The performance on horizontal bars by Messrs. Landon, Lesher and Mollineux, was worthy of a professionals. After this V. Sorchon accomplished the difficult feat of riding three horses at the same time bareback. Intermission followed, after which acts on the flying trapeze, double trapeze, bareback riding and other difficult feats were executed by the company. Howard Potter was ring master and his assistants Woodbury Kane, Gordon Fellows, Marion Story, Livingstone Beekman, Rawlings Colinet, V. Sorchon, R. F. Potter, E. C. Potter and Robert Hargous. After the circus a supper was served and then dancing was enjoyed. The Amateur Circus can now be called a big success, and it is likely that we shall hear of it considerably in the future.

THE MELPOMENE.

The seventh season of the Melpomene Dramatic Society closed on Friday evening last at the Brooklyn Athenæum. The Prompter's Box was played, and the society's best talent were on hand to interpret the difficult play. The production was thoroughly enjoyed by a large audience, and the club has every reason to congratulate itself upon the successful close of a very prosperous season. W. M. Campbell made a capital De Lacy Fitzaltmont, and Lizzie Wallace achieved a hit as Florence Bristowe. Oliver Williams filled the role of Gadsby with ability and natural ease. The complete cast was as follows: Mr. Gadsby, Oliver Williams; Mr. Frank Bristowe, Thomas C. Bell; Ned Bristowe, James Van Dyk; Sir Michael Glendenning, Lawrence Sterner; Ernest Glendenning, Frank J. Oliver; Mr. De Lacy Fitzaltmont, W. M. Campbell; Mr. Maudwills, Ernest A. Jacobson; Captain Racket, Charles T. Catlin; Florence Bristowe, Miss Lizzie Wallace; Miss Mount Cashel, Miss Marie Lamb; Mrs. Gulpin, Mrs. D. W. Roberts.

ORANGE AMATEURS CELEBRATE.

A Centennial entertainment in aid of the Orange Memorial Hospital was held on last Friday evening at Music Hall, Orange, N. J. A brilliant audience filled the house, and the affair proved a big success. A fantastic ballet, The Sylphide; or, Mephisto's Violin, opened the very unique entertainment. The tableau, "Washington Crossing the Delaware," took the house by storm, and they proved their appreciation by loud and prolonged applause. Then came the "First Meeting of Washington and Lafayette," a vivid reproduction of the historic painting. An artistic composition of Art, Science and Music, impersonated by Louisa Dodd, Amelia Van der Kief and Alma Cohen followed. A representation of the Inaugural Ball one hundred years ago, was presented and elicited great applause and warm admiration. All of the numbers were frequently encored, and it was nearly midnight before the audience was dismissed. Carl Marwig superintended the entire production, and too much praise cannot be bestowed upon him for the excellent entertainment provided.

SOMERVILLE AMATEURS.

An interesting entertainment was given by the Dramatic Society, of Somerville, N. J., for the benefit of the West End Baseball Association, at Mirror Hall, on Saturday night last. Tom Cobb, a comedy-drama, was produced. The following was the cast: Col. O'Fipp, Joseph S. Frelinghuysen; Tom Cobb, Henry C. Carmer; Whipple, Aleck W. Mack; Matilda O'Fipp, Annie V. Barcalow: Mr. Effingham, Nelson Y. Dungan; Mrs. Effingham, Barbara E. Cornell; Miss Caroline Effingham, Mrs. M. H. Vanderveer; Bulstrode Effingham, Edwin E. Jameson; Biddy, Lizzie S. Craig; Lucette, Madeline Clark. The performance was very creditable, and was under the management of Mme. Alberti.

NOTES.

The Booth Dramatic Society at their last meeting elected the following board of officers for the ensuing year: President, F. H. Bristow; Vice President, F. F. Young; Secretary, F. W. Saunders; Treasurer, C. T. Weigand; Dramatic Committee, J. F. Miniter; W. Ostander and William McCahill; Membership Committee, Messrs. Rowlett, Hopkins and Halsey. Reception Committee, L. Saunders, J. Underhill and G. Young; Trustees, P. Leves, G. F. Van Nostrand and J. Purdy.

The following officers were elected for the season 1889-90 at the last regular meeting of the Lyceum Dramatic Society: President, E. C. Smith; Vice President, F. A. Van Wicklen; Secretary, F. A. Moinsen; Treasurer, H. F. Brinkerhoff; Financial Secretary, H. F. Smith; Reception Committee, C. P. Nicholson, Chairman; Board of Trustees, R. E. Williamson, G. A. Berry, H. R. Macaffie; Membership Committee, T. G. Duncan.

The Gilbert Dramatic Association have elected the following new board of officers: President, R. J. Keller; Vice President, George C. Musson; Treasurer, Fred. J. C. Myers; Secretary, Toby W. Smith; Chairman Dramatic Committee, T. J. Ralstow; Chairman Programme Committee, John Q. Adams; Chairman Membership Committee, J. T. Greene.

The Germania, a German dramatic society has been incorporated. The corporators and trustees are: Carl Goepel, H. Overbeck, Louis C. Roeger, Abraham Saudern, William Schumaker, C. Kirchhoff, Jr., Eugene Zeiss, H. G. Fischer, E. Jaenth, and A. A. Caemerer. The organization will build a new club house on Atlantic Avenue Brooklyn.

A centenial entertainment was held Tuesday evening April 30 by St. Mary's Dramatic Society at Schiellein's Assembly Hall, Brooklyn. A programme of vocal and instrumental music was enjoyed by a large audience, after which Das Laufgeschenk was presented. The following ladies comprised the cast: Eliza Jasberger, Anna Gross, Martha Kramer, Frances Gildner, Marie Zoller, Magdalene Rincher, Eloise Steinle, Rose Koechler, Mary Alber and Agnes Riegelsberger.

Young Mrs. Winthrop will be played on May 10 at the Wieting Opera House, Syracuse, N. Y., for the benefit of the Woman's Hospital, in that city, by a strong cast of local amateurs, who will be assisted by Miss Blanche Weaver, a former Syracusian, who as the Mrs. Dick Chetwyn of the play has won many encomiums in the metropolis. The musical entertainment of the evening will be furnished by leading amateurs, and the final arrangements will be announced during the week. The cast will be as follows: Mrs. Dick Chetwyn, Blanche Weaver, Miss Ruth Winthrop, Janet Hunt; Douglas Winthrop, Charles P. Lynch; Constance Winthrop, Rosa B. Dickinson; Buxton Scott, R. Wynyard Bellhouse; Edith, Rosemary Baum; Herbert Winthrop, D. Kelleher; Mr. Mellbanke, Edmund Bentley.

A noticeable feature of the Pastime performance of Retribution last week was the clever acting of Mrs. L. De La Motta, who played the leading role of Lois Kingdon with grace and finish. Mrs. De La Motta gives promise of good results in the future.

A. M. Taylor, the popular New York amateur, made a hit in a Centennial recital at the reception of the Amateur Philharmonic Society. The recital consisted of a brief history of the United States from 1776 to the present time, interspersed with national airs by an orchestra of forty pieces.

Meg's Diversion and the comedietta, A Study in Brass, will be played under the auspices of the Young People of the Church of the Reformation, on next Tuesday evening, at the Brooklyn Athenæum. C. T. Catlin will direct the production of both plays, and the cast will include Messrs. Jones and Catlin, of the Melpomene, and other New York and Brooklyn amateur talent.

Mephistopheles, a travesty by John Kendrick Bangs, will be presented by Company 1, Seventh Regiment, at Music Hall, Orange, N. J., on Monday evening, May 13, under the auspices of the Orange Athletic Club. The cast will be Mephistopheles, Francis G. Landon; Faust, William D. Preston; Valentine, William A. Denison; Janitor of Hades, Edward Gilbert Schermerhorn; Mephistopheles, Jr., Woodward Babcock; Martha, John R. Blake; Marguerite, Miss Alice Merserean. Extensive preparations have been made for the production of the play and it is expected that it will excel anything of the kind ever given in Orange. W. W. Thomas, the well-known leader of the Church Choir Amateur Opera company, is drilling the chorus of over sixty mixed voices. Among the incidental attractions will be a soldier's drill by sixty members of the Seventh Regiment.

The first of the two recitals under the auspices of the Ladies' Mite Society occurred at the West Twenty-third Street Presbyterian Church, New York, on last Friday evening. The following ladies and gentleman interpreted an excellent musical and literary programme: The Misses Sadie V. Milne, Bessie Howell Grovesteen, Augusta Ohnstrom and the Messrs. Emmett, Moore, Drew and Beardsley Van De Water. The second recital will take place on May 10.

Miss Ellen Beach Yan was the recipient of a complimentary concert at Cartier's Hall on last Friday evening. An interesting programme was presented and included Miss Yan, who sang several solos very sweetly; the well-known amateur, Jennie O'Neill Potter in recitations and readings, and the Messrs. Bjarksen, Harvey, Braune, Lichtenstein and Prouth.

IN THE COURTS.

E. E. RICE IN CONTEMPT.

If Manager Edward E. Rice's statements, made during the course of an examination as to his ability to pay a judgment for about $9,000 against him, are correct he is in a very bad financial condition.

Manager Rice had some dealings with John R. Jennings in Missouri, some years ago, which proved disastrous for Jennings, who got a judgment against him there for nearly $7,000. Upon the basis of that judgment Mr. Jennings took proceedings here, which, together with interest and costs increased the judgment to nearly $9,000. No money to be collected from Manager Rice until finally he agreed to pay at the rate of $100 per month. A few payments under this agreement were made and then they stopped. As a last effort, Manager Rice was examined in supplementary proceedings. He there stated that he had lost $38,000 in his speculations with Jennings and that after he came East he entered the employ of his father-in-law, Isaac B. Rich of Boston, as manager of the Evangeline Burlesque company at a salary of $90 per week. He asserted that he is indebted to Mr. Rich for about $60,000. He said that the only jewelry he possessed was a pair of cuff buttons and a watch, and that his office furniture belonged to Dixey. The Weber piano which he has in his flat is the property of his wife. Manager Rice even stated that the only money he possessed was ninety-five cents in change which he had in his pocket.

All efforts to examine the manager a second time proved a failure for he refused to appear and then an application was made to punish him for contempt of court. Judge Truax, of the Supreme Court, has granted this order and has adjudged Manager Rice guilty of contempt and imposed a fine of $500. Unless Mr. Rice pays this fine or shows some exceptionally good excuse why he did not obey the orders of the Court he may find himself behind prison bars before many days if he can be found by the officers of the law.

An attempt will probably be made next week to examine Dixey with a view to ascertaining if he can give any information in reference to the financial ability of the manager.

MISS DUNBAR'S SUIT AGAINST FRANK FRAYNE.

While Frank I. Frayne was playing at the Third Avenue Theatre a week ago, his property was attached in a suit brought by Howe and Hummel on behalf of Florence Dunbar, the actress, to recover $500 damages for being discharged.

In August last, her complaint set forth that she made a contract with Mr. Frayne by which she was to act as leading lady in his company until the end of the present season. On February 26 he discharged her without cause, since which time she has been out of employment. The attachment, which was granted by Chief Justice McAdam of the City Court, was placed in the hands of the Sheriff, who went to the box office, took charge of the receipts, and also five horses and a lion. A day later an application was made to vacate the attachment, and the motion was granted upon the filing of a suitable bond.

THE NATIONAL CONSERVATORY OF MUSIC SUITS.

Mme. Pursch-Madi made an effort last week to collect the judgment, amounting to about $22,000, which she secured some weeks ago against the National Conservatory of Music for unpaid salary due her as directress, by attaching the property of the Conservatory. Mrs. J. M. Thurber, however, interfered and prevented any of the property, which she claimed belonged to her, from being sold to satisfy the judgment. An appeal has been taken from the judgment in favor of Mme. Pursch-Madi.

LETTERS TO THE EDITOR.

ALTOGETHER TOO INFERENTIAL.

LINCOLN, Neb., May 2, 1889.

To the Editor of the Dramatic Mirror:

SIR.—My attention is called to the letter of Mr. Fred. G. Andrews, manager of Andrews' Dramatic company, in which he replies to a former statement of THE MIRROR that May Blossom was being pirated through the West and says that "somebody" has furnished the information without knowledge of the facts. After ascertaining that "somebody" made the charge, he "very naturally infers" that it was intended for him; he further "infers" that it was written by your correspondent at this place; then he "infers" that your correspondent is an employé of Messrs. Crawford and McReynolds, managers of Funke's Opera House in this city.

Mr. Andrews' first inference may, or may not be correct; but as I was not the author of the article referred to it is immaterial to me whether it was intended for his company or not. But the gentleman presumes too much upon his power of inference. The article was not written by me, nor did I see it or know of it until it appeared in THE MIRROR. After this inference he jumps still further to the conclusion that your correspondent is in the employ of Crawford and McReynolds, which he states as a fact, rather than an inference. Upon this point he is totally misinformed, as your correspondent never did a day's work of any character for C. and McR., and is acquainted with but one member of the firm. This gentleman tells me that the company did play on their circuit last year, but emphatically denies the assertion that dates were offered them for this season.

If Mr. Andrews exercises as little discretion in the selection of his repertoire as he does in the play of his imagination, it is not to be wondered at that the charge of piracy is occasionally brought against him.

Very truly yours, BERT E. BETTS.

EXCESSIVE RAILWAY CHARGES.

To the Editor of the Dramatic Mirror:

SIR.—I asked the privilege, through the columns of THE MIRROR, for the benefit of managers of large dramatic, spectacular and operatic companies to give my experience with Rome, Watertown and Ogdensburg railroads.

Bartholomew's Equine Paradox consists of two cars, eighteen horses and six ponies, baggage and fifteen persons. I paid from Utica to Watertown $88.30, a distance of ninety-two miles made in nine hours. Watertown to Ogdensburg $80, a distance of forty-two miles. Special train, Ogdensburg to Utica $213, distance 134 miles—$79 more than I ever before paid for the same distance with special train. Total 268 miles $381.30, or over sixty per cent. more than I ever paid on any other road in a tour of eight years.

I regret that the young head officials, at Oswego, of the R. W. & O. Railroad, are so exacting, avaricious and unobliging, because the theatres at Ogdensburg are modern and complete in all their appointments, and Messrs. E. M. Gates and Geo. L. Ryan are able, liberal, popular and courteous managers, and the railroad employes are agreeable at each place and leave nothing undone to alleviate the distance from Oswego.

Manager Ryan kindly permitted me to close on Thursday evening in place of Saturday, otherwise we could not have got out of Ogdensburg before Monday at 6 P. M., arriving at Utica on Tuesday morning. After I had arranged this way of getting out, I was further annoyed, and then arranged for the special so as to get off the road as soon as possible.

I am told that the receipts on this monopoly road for one year from amusement companies was over seven thousand dollars, and the officials appreciate it by excessive charges and every inconvenience.

Yours faithfully, JOHN D. MISHLER.

Ullie Akerstrom will make her metropolitan debut as a star in her own play, Annette the Dancing Girl at the Star Theatre on next Monday night. New and handsome scenery has been painted by Harley Merry and L. W. Seavey. Miss Akerstrom is very popular on the New England circuit, where she has been recently playing.

MATTERS OF FACT.

Up to the Times, Thatcher, Primrose and West's new musical comedy, is reported to have made a distinct success at the Park Theatre, Boston, where it was produced last week. The piece was specially written for Thatcher, Primrose and West by their ex-manager, Henry James Sayers. It is not presented by Thatcher, Primrose and West's Minstrels, but by a strong company of comedians, vocalists and burlesque artists. It is said to abound with catchy, original music and sparkling dialogue. The costumes are handsome, the mechanical effects of pantomime are introduced with many novel and startling surprises. Up to the Times will only be played in first-class theatres and cities. The regular season will begin early next August. Applications for open time will be received by Thatcher, Primrose and West's representative, Ed. Marble, No 345 West Fifty-ninth street, New York.

John T. Sullivan is said to have made a distinct success as Edward Langham, one of the principal characters in Robert Elsmere, now being presented at the Union Square Theatre.

Edwin Arden is reported to have had an excellent season in his new play, Barred Out. His time for the season of 1889-90 is all filled with the exception of two weeks.

Edwin Garrick, juveniles, is at liberty.

The Warder Grand Opera House, at Kansas City, Mo., is claimed to be the handsomest theatre in America. It has a seating capacity of 2,076, and will be conducted at popular prices during the coming season. By an exact computation of the various sections of the house, it has been ascertained that at prices progressively ranging from fifteen cents to $1.50, the Warder will hold $1,009.60, while the total capacity is $1,200. Lester M. Crawford is the lessee and manager, and A. Judah, business manager. They are now booking for the season of 1889-90, and they play first-class attractions only.

The Natchez Opera House has been leased by Louis Petagna, and is managed by Ferdinand Mannocci. Applications for open time will be received by either of these gentlemen.

T. E. Mills has secured all the rights to Zozo, the Magic Queen, and will produce that piece during the coming season with entirely new scenery, costumes, mechanical and lighting effects. Mr. Mills also represents C. R. Gardiner's He, She, Him, Her, The Beautiful Slave, etc.

Thomas W. Ryley, the clever singing and dancing comedian of Hanlon's Le Voyage en Suisse, and Emily Rancker, of the same organization, are at liberty for the season of 1889-90.

Gertrude Fort, leading singing and dancing comedienne, is reported to be meeting with unqualified success in John Wild's musical comedy, Running Wild.

The American Academy of the Dramatic Arts has been eminently successful in the recent performance of Sophocles' Electra in Boston, and later when that tragedy was presented at Cambridge by invitation of the Greek Department of Harvard University. On May 10 there will be a meeting of the Executive Committee of the Alumni. On May 17 and 24 there will be a reception of applicants for admission to the Academy in the Lyceum Theatre Building, New York, and on May 31 the annual meeting of the Alumni will be held in the Lyceum Theatre.

The new Midland Theatre, situated at the corner of Seventh and Walnut streets, Kansas City, Mo., will be opened Aug. 30. It is said that it will be the largest and handsomest popular price theatre in Kansas City. Prices range from fifteen cents to $1. Only first-class combinations booked. Attractions open on Monday night and close on Sunday night. The new house is a ground floor theatre, opposite the Midland Hotel, with a seating capacity of 1,800. The house has all the latest improvements, is lighted by the storage electric light system, and the stage is 50x75 feet, opening 39 feet, and height of proscenium arch 40 feet. The new theatre is under the management of David T. Keiller.

The City Opera House at Steubenville, Ohio, has passed under the management of W. D. McLaughlin. The seating capacity of the house is 1,200 and the population of the city 26,000. For open time address W. D. McLaughlin, Steubenville, Ohio.

The American Actors' Amateur Athletic Association has selected temperoary social apartments at No. 19 West Twenty-sixth Street. Members who have not sent in their addresses are requested to send them to J. T. Maguire, secretary, Bijou Theatre. Full information concerning the coming benefit and field meeting can be obtained at the club-rooms. The next regular meeting will take place at 4 o'clock on Friday afternoon. A full attendance is desired, as matters of importance will be discussed.

Margaret Pierce, who is in her third season with the Fred Warde company, will be at liberty for season of 1889-90.

Lea Raymond, ingénues and leads, is at liberty.

Wilfred Clarke, comedian, late with the Barry Sullivan company, is at liberty.

The second annual tour of Katherine Coleman in Among the Pines will begin in September next. New and elaborate scenery has been made for the piece, which is conceded to be a strong play, giving an accurate and beautiful picture of life in New England. The school house scene and the realistic saw mill scene are very effective features of the play. It will be presented by a company of acknowledged ability, under the management of W. Willing. The phenomenal child violinist, Ethel Gamble, will be one of the new features. Applications will be received by Josh E. Ogden, at Klaw and Erlanger's Exchange, No. 25 West Thirtieth street, New York.

Young women who possess good voices and have a knowledge of dancing may secure a season's engagement in a first-class dramatic production by applying to Woolf D. Marks, at Klaw and Erlanger's Exchange, No. 25 West Thirtieth Street.

The uptown offices for Henry C. Miner's enterprises is at Randall's Bureau, No. 1143 Broadway. Mr. Miner's circuit of theatres includes the People's Theatre, Bowery Theatre and Eighth Avenue Theatre, New York; Newark Theatre, Newark; and Grand Theatre, Detroit. Mr. Miner is conducting the tours of William Terris in Roger La Honte, the Paul Kauvar company and Helen Dauvray. Acting Manager J. Charles Davis is in charge of Mr. Miner's uptown offices. Cable address, Zitka.

It is conceded that the home of refined vaudeville in New York is at Tony Pastor's Theatre. His company is now making its twenty-fifth annual tour, and is said to be playing to crowded houses everywhere. They play only in the best theatres, and Tony Pastor, with a select company, appears at every performance.

The Actors' Fund of America will hold its eighth annual meeting on Tuesday, June 4, at the Madison Square Theatre, at 11:30 A. M., when the election of officers will take place and the reports of the past year's work be submitted. Tickets of admission can be obtained by all members of the Fund by making personal application at the office of the Fund, No. 145 Fifth Avenue. None but members with tickets will be admitted to this meeting.

Julius Cahn, who was formerly with the Frohman's and last season at Rochester and Syracuse, has taken the entire charge of the booking and manager's department of Frohman's offices at 1,267 Broadway, and is now perfecting and completing a number of important routes and attending to the booking of over 150 different theatres. Frohman's offices are now booking Shenandoah, Dixey, Held by the Enemy, A Legal Wreck, Gillette's new comedy Prince and Pauper, E. H. Sothern, The Highest Bidder, Sweet Lavender, Margaret Mather, Thatcher, Primrose and West's Minstrels, Evangeline, Mr. and Mrs. Kendal, The Wife, Lord Chumley, Mrs. James G. Blaine Jr., little Elsie Leslie, Kajanka, Jed Prouty, Howard Athenæum Specialty co., all of Rich and Harris' attractions and Featherbrain; besides a number of attractions over the entire Western circuit from New York to San Francisco and back, making tours of fifteen weeks. This office has also just closed contracts with Nixon and Zimmerman to represent the Chestnut Street Theatre, Chestnut Street Opera House and the Broad Street Theatre, besides representing I. Fleishman of the Walnut Street and Park Theatres in Philadelphia. Over twenty attractions have been completely booked by Julius Cahn and the contracts turned over to the managers of the theatres and attractions. The result of the quiet and effective work and the large number of first-class attractions which this house represents has placed it in more than ordinary prominence.

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BOSTON.

Lewis Morrison closed a successful engagement in Faust at the Boston Theatre on last Saturday evening. This week the Lydia Thompson Burlesque co. are drawing good audiences at the same house.

Hanlons' Le Voyage en Suisse opened at the Globe on Monday night.

Rosedale was withdrawn at the Museum at the close of last week to give place to Our Boys, always a strong card here.

At the Hollis Street Esmeralda is the bill for the week.

Murray and Murphy are at the Grand Opera House with Our Irish Visitors.

Captain Swift had its first performance at the Park on Monday night, and is to run four weeks.

Barry and Fay are at the Howard for a week with McKenna's Flirtation.

ITEMS: The revival of Pinafore at the Boston on 23 is going to be on an elaborate scale. Digby Bell, late of the McCaull co., has been engaged for the part of Sir Joseph Porter; W. H. Fessenden, the tenor, for Ralph Rackstraw; J. C. Miron, of the Ideal Opera co., appears as Dick Deadeye; Georgine von Januschowsky as Josephine; Annabel Hinkley, soprano of the Maritana Opera co. as Hebe, and Laura Joyce-Bell as Little Buttercup.—Augustin Daly's co. begins a three weeks' engagement at the Hollis Street 31. The repertoire will include The Lottery of Love, The Railroad of Love, The Inconstant, The International Match, and Samson and Delilah.—The Redmund-Barry co. play a return engagement at the Grand Opera House next week.—The Ticket-of-Leave Man is announced for three performances at the Museum during the coming week.—The Summer season at the Museum begins 20, and will open with Little Lord Fauntleroy. On the Saturday evening preceding, Manager Pitt takes a benefit, on which occasion Bulwer's play, Money, will be presented, with Mr. Pitt as Alfred Evelyn.—The annual concert of the Boston Oratorio Society will be given at the Boston Theatre Sunday evening, 29. Rossini's Stabat Mater will be presented.—Hazel Kirke is announced as the bill for Viola Allen's benefit at the Museum, Saturday, May 11.—The first of the Boylston Club concerts takes place Wednesday of this week at Music Hall. A chorus of seventy-five boys will assist.—The testimonial to Rachel Noah, of the Boston Theatre co., of which I have already spoken, took place on last Tuesday evening at Union Hall. The piece was Pygmalion and Galatea.—Work on the new Tremont Theatre is going on night and day, and Mr. Schoeffel believes that the building will be completed before Nov. 1.—Edith Abell, the contralto, and formerly a member of the Parepa-Rosa co., has a testimonial concert at Chickering Hall 8, making her first appearance since her recent return from Europe.—J. H. Mason, of the Museum co., will go abroad during the Summer vacation.—Both the Museum and the Park will be open most of the Summer.

PHILADELPHIA.

There was considerable improvement in business last week, but the average was not altogether satisfactory.

Miss Julia Marlowe made her second visit here, this time appearing at the Chestnut Street Theatre. She received a most cordial welcome. The audience that assembled to greet her upon the opening night was in the best sense a representative one, and as she appeared upon the stage she was received with a hearty demonstration that has rarely been equalled. The play selected for her reappearance was As You Like It; a happy choice, for of all her roles none seems to fit her better than Rosalind. Greatly as I admire Miss Marlowe, however, I realize that she has already attained a position where additional praise can scarcely do her honor, and therefore it is unnecessary for me to add a single word to that which I had previously written, or to the universal plaudits. The attendance continued large during the entire week, during which time Miss Marlowe several times repeated her performance of Rosalind, and was likewise seen in Twelfth Night and Lady of Lyons. Miss Marlowe will remain another week.

Augustin Daly's co. appeared at the Chestnut Street Opera House in The Lottery of Love and as usual played to the capacity of the house. The same attraction this week.

At the Arch Street Theatre, A Legal Wreck played to very good business. It had been seen at this house earlier in the season, and the reputation it then made no doubt helped to bring about this later result. Mr. Sidney Drew's droll but artistic performance, afforded much entertainment, and won much praise. The balance of the cast was thoroughly satisfactory. This week McKee Rankin in The Runaway Wife.

Veronica Jarbeau appeared at the Walnut Street Theatre in Starlight, and although the play was seen here twice last season, it drew very good houses. The play has been improved and met with much favor, owing, no doubt, to its sprightliness and brisk action; its pretty music, add to the dash and *chic* of Miss Jarbeau. Of her support special praise is due to Harry C. Clarke, to whom fell much of the labor of the piece, and also to Bessie Cleveland. This week Richard Golden in his new American play, Jed Prouty.

King Cole II. is running very smoothly at Herrmann's Broad Street Theatre, but is drawing only moderately good houses. The audiences seem to enjoy the performances, and the consensus of opinion is favorable, yet the production is far from being a success. Mr. Dickson seems to think that there is a sort of billing frost about the house, and talks of closing his season here and letting the play take its chances in some other city. The house may be to blame, for it has, for a long time been unfortunate, if not unlucky, but it has had seasons of great prosperity, and under the new management for next season it is safe to predict improved fortunes.

At the Grand Opera House the Carleton Opera co. gave performances of The Queen's Lace Handkerchief that were probably the best ever given in this city. In this commendation is included the cast, the beauty and richness of costumes and the faithful rendering of the entire score of the opera. Unfortunately the business has not been good in proportion to the merits of the performance. The co. remains this week.

The American Opera co. completed its second and last week at the Academy of Music, but although the performances were commendable, the business was light.

At the National Theatre The Boy Tramp played to satisfactory business. This week After Dark.

Chip o' the Old Block played to moderate business at the Standard Theatre. This week will begin the Summer season of light opera at this house, Olivette having been selected for the opening.

The Night Owls appeared at the Central Theatre, but presented no new features and secured but moderate business.

Uncle Tom's Cabin was revived at Forepaugh's Theatre, with the veteran Samuel S. Sanford as Uncle Tom. A good performance was given with satisfactory results. This week New York by Gaslight.

The Wilbur Opera co. played to good business at the Continental Theatre. Susie Kirwin, who is undoubtedly a very excellent artiste, was accorded at each performance the reception due to an established favorite, and fully merited the applause liberally bestowed upon her. W. H. Kohnle, the comedian of the co., is entitled to considerable praise, as is also Alice Verona, who has a very pleasing voice, and who sings with remarkable ease and good execution. The chorus was good and the costumes very neat and pretty. The co. remains another week.

Edwin Ryan appeared at the Lyceum Theatre in One of the Finest, but played to only moderate business. This week the Daly Sisters in Muldoon's Last Picnic.

Queen's Evidence was the attraction at the Kensington Theatre and business was reported good. This week Arizona Joe.

Camerons' Opera House secured good business. In addition to the Prohibition burlesque, a new parody was presented entitled The Rival Dime Museums.

ITEM: Upon the thirteenth of this month the Continental Theatre passes into the hands of George C. Brotherton, who has purchased the unexpired term of Jacobs and Hickey. Upon that date the magician, Kellar, will appear at the house, and next season it will be opened as a first-class variety theatre and will probably be known as the Gaiety.

CINCINNATI.

Rhéa's engagement at the Grand closed 4, and despite the lateness of the season was fairly successful. The Case Vidal constituted the programme during the greater portion of the week. William Harris, in the role of Langlade the convict, and Ida Waterman, a Cincinnati girl, as Isabel Couchart, rendered Rhéa acceptable support. W. R. Owen's Gaston Savari, and Marie Dantes in the role of Anita, were well received. Rice and Dixey's Corsair this week. The Katti co. 13.

The failure of Frank Daniels to fill out his week at Heuck's obliged Manager Penneay to close his theatre during the week ending 4. The Howard Athenæum co. this week, followed 11 by Marie Prescott and R. D. McLean.

At Havlin's The Dark Side of a Great City proved sufficiently sensational to enlist the attention of the admirers of the realistic drama. The play was creditably cast and very effectively staged. The Extra Edition this week, with Katie Hart in the leading soubrette role, which engagement is the closing event of the season at Havlin's.

May Hosmer as Mary Brandon, and D. Gilfether's Joe Saunders were the features of My Partner as produced last week at Harris' Theatre. Charles Willard's Major Brett scored a hit. This week Uncle Tom's Cabin. Stephens' Old Oaken Bucket, comb. 18.

At the People's the Polly co., including George Murphy, the Chester Sisters, Lillian Markham and the Geresch Sisters, closed a very successful week's engagement 4.

Kohl and Middleton's Vine Street Museum was liberally patronized last week, Leibecht's sleight-of-hand performance being a decided feature of the programme.

ITEMS: All of the local theatres gave matinee performances on Tuesday last.—Leo Williams, of this city, who had been doing the advance work for McNish, Rauna and Arno's Minstrels until the co.'s disbandment, returned home 29.—Manager James R. Penneay, of the North Side, is absent in New York City, and, though nothing definite is known regarding his intentions, it is surmised that his visit East relates to the sudden cancelation of Frank Daniels' date at Heuck's for week of 28.—The Case Vidal, Rhéa's new play, is a decided acquisition to that clever artiste's repertoire, and affords her ample opportunity in an intensely emotional part.—Theatrical attendance, so far as this city is concerned, during the final weeks of the season, is the reverse of encouraging.—W. F. Harmon has been engaged to look after the finances of the Coney Island of the West during coming season.—Eugene Wellington has been appointed business manager of The Dark Side of a Great City in the place of the late Frank Irving.

ST. LOUIS.

Dockstader's Minstrels played to good audiences at the Olympic Theatre last week. They gave a very popular and enjoyable entertainment, with all the old favorites, Lew Dockstader, Luke Schoolcraft and George Marion in particular at their very best. This week, The Crystal Slipper. Next week, Little Lord Fauntleroy, after which engagement the theatre will close for the season.

At the Grand Opera House, Duncan B. Harrison appeared for the second time this season in The Paymaster. It drew crowded houses when it was here before, and did an excellent business during the season's engagement. The co. included the same good people who were with it before. This week Hermann.

The Twelve Temptations also played a return engagement at the People's Theatre last week to big houses. The gorgeous spectacle was produced even better than during the first visit, and the ballets and other features were much improved. Several features applicable to the Centennial celebration were introduced with much enthusiasm. This week the theatre is closed and will remain so until the Fall season opens.

The Night Watch at Pope's Theatre played to good sized audiences last week. The scenes and incidents of the play were of the sensational order, and the co. is composed of people of fair ability. The introduction of a police patrol wagon was one of the novel features of the play. This week Monte Cristo. Next week, Extra Edition.

ITEMS: The sale of tickets to the Metropolitan Opera co. at the Exposition Music Hall this week was large and a most successful season is in prospect. The theatres all gave extra matinees Centennial Day, the day being a holiday and business generally suspended. The performances commenced at noon and were over in time for the people who attended to witness the Washington Centennial procession. The attendance, though, was light at all of them.—Phil Branson, who has been with the Pearl of Pekin co. all the season, is back home. He says he will do anything this Summer.—John Richie, who has been managing Washington Irving Bishop, has returned to the city. Mr. Bishop's season has closed. Mr. Richie will manage Mr. Bishop again next season.—Della Fox is also in the city at her home. She leaves soon for New York.—The eleventh annual benefit of the St. Louis Lodge of Elks took place at the Grand Opera House 2. The benefits have always been popular and the last one was no exception. The house was crowded and the programme included the best of all the attractions playing in the city during the week.—Duncan Harrison and his co. gave an act of The Paymaster; some of the best acts of Dockstader's Minstrels were introduced; an act of The Twelve Temptations and one from The Night Watch were given, and in addition to these Georgie Knapp, a clever little miss, gave a recitation; Gus Thomas gave a charcoal sketch; Dr. Arthur Ware did some wonderful tricks with cards, and George Baker, the champion skater, skated on a miniature lake of real ice frozen in sight of the audience.—Manager George McManus will have charge of the theatrical part of Kensington Gardens this Summer. He is negotiating with George Baker as one of the novelties.—Manager Ollie Hayan has been ill for the past week. He is not able to be about yet.—Manager John W. Norton is still ill. He has lost fifty pounds since his illness, but is cheerful.—The decorations of the Grand Opera House on the occasion of the Elks' benefit were very elaborate.—The Crystal Slipper co. closes its season of forty-nine weeks this week. Eddie Foy, Topsy Venn, Beatrice Mooney, Rose Frank and one or two of the minor members of the co., and three or four of the ballet, with Clara Qualitz, will proceed to Chicago to take part in the production of Blue Beard, Jr., at the Chicago Opera House.

SAN FRANCISCO.

APRIL 22.

Lord Chumley has come and conquered. It is a strong, well built, compact play. Its dialogue is particularly brilliant, as might be expected from Mr. De Mille, while Mr. Belasco's stage knowledge aids him in giving strong positions and interesting situations, with just enough horse-play to catch that portion of the audience who like that sort of thing. R. H. Sothern's English lord is capital. Of course it is quite absurd and all that, but it is as distinct a creation as his father's Dundreary. The entire co. is clever. Herbert Archer's Gaspar Le Sage is a revelation to me, as I have not seen him for three or four years. Mrs. Archer is capital also. C. B. Bishop gives a clever personation of an ignorant, money-grabbing Englishman. Lord Chumley is presented at the Baldwin.

Hazel Kirke at the Alcazar. I could not sit it out again, but stayed long enough to be astonished at Frank Weston's fine impersonation of Dunstan Kirke. Frank Burbeck's careful Rodney, James Wallis' careful-not-to-slop-over Pittacus Green, and Ethel Brandon's Dolly Dutton were noticeable, in addition to Effie Ellsler's old-time personation of Hazel.

A Bunch of Keys closes its second week to-night at the Bush Street.

The Queen's Lace Handkerchief is on at the Tivoli. Louise Manfred's Donna Irene is very dashing. E. M. Pyke's Don Cervantes is excellent. W. H. Hamilton's Prime Minister quite to the manner born, and Max Pigman's Don Sancho full of life and fun.

H. W. Williams' All-Feature Specialty co. conclude their engagement at the Orpheum with to-night's performance. They have pleased large audiences.

CHAT: Public feeling is turning steadily here from a tolerably warm support of Said Pasha to antagonism, if one may judge of the little slurring items in nearly all the papers. Why? Ask me an easier one.—Sells Brothers' Circus and Barrett's Hippodrome is having a tent-full, night after night at Central Park.—The Siege of Sabastopol is carrying people out Golden Gate Park way by the thousands three nights in a week.—The Albani concerts are the musical event of the season. The three given on Monday and Wednesday evenings and Saturday matinee filled the enormous Grand Opera House full of enthusiastic humanity. The great singer seems as fresh in voice and manner as ever, and as girlish as she was a dozen years ago. Miss Damian has a deep contralto voice, and Barrington Foote's bass is very dignified and impressive. Massimi reminds one somewhat of Ravelli in his earlier days. His voice is sweet, but uneven. I thought two or three times Monday he would surely break; but he pulled through "all the same." There is a very cultured, almost aristocratic air, about the co., and the concerts they give. Ernest Gye himself is here. He supplies the dignity for the front of the house, Lavino the *savoir faire*, and De Vivo the hustling.—The *Call* on Thursday morning had a severe article denunciatory of Lord Chumley, and another praising A Bunch of Keys. The two together made so ridiculous a contrast that the entire town laughed.—Enrico Campabello has returned from Honolulu, instead of going on to Australia, and will soon produce Lucrezia Borgia, Erminie, and other grand operas at the Tivoli.

CHICAGO.

The Metropolitan Opera co. filled the Opera House every night, the Wagner Operas being repeated. Mme. Lehmann and Max Alvary made the chief success. This week Dockstader's Minstrels.

Two Sisters, the play written by Den Thompson and George Ryer made a hit at McVicker's. It will be repeated this week.

Bolossy Kiralfy's spectacular drama Mathias Sandorf, drew large audiences to the Columbia. This week The Water Queen.

Sol Smith Russell, in his comedy, A Poor Relation, received a warm welcome at the Grand Opera House. This week a new drama called The Red Signal will be presented.

Nat C. Goodwin, although offering nothing new, had a successful week at Hooley's. He appeared in Turned Up and Lend me Five Shillings. This week Cora Tanner in Fascination.

Shadows of a Great City, did a fine business at the Peoples. This week Gorman's Minstrels.

Frank Mayo renewed old triumphs in Davy Crockett at The Haymarket. Large audiences were the rule. This week Kitty Blanchard, (Mrs. McKee Rankin) in The Golden Giant Mine.

Passion's Slave did a prosperous business at Jacobs' Academy. This week The Kindergarten.

J. C. Stewart in his comedy The Fat Men's Club, drew good audiences to the Criterion.

ITEMS: All the theatres in town gave extra matinees on Washington's Centennial and were packed.—Manager Will J. Davis left for the West and California with the Bostonians, whose tour he will manage. He was highly elated at the success of the engagement at this theatre, the Haymarket, and proved that the house was superior to most of the others in town for musical productions. He will have no difficulty in getting first-class opera co. to book with him.—McGuire's co., Rose Osborne, star, is in town, having closed season. Miss Osborne will reorganize and go out again, managing herself.—David T. Keeler, of Kansas City, whose new theatre, the Midland, is nearly ready, is in town purchasing the interior fittings. Plans of the new house show it to be a first-class theatre.—James Woods is here to arrange for an opera co. for Jackson Park, Memphis.—Warren P. Lake, for some time with Arthur Cambridge, is ill with pneumonia and under the physician's care.—Minnie Castle, the popular soubrette, who has been very ill, is now convalescent and ready for engagements.—Daisy Temple, the soubrette, has joined Power's Ivy Leaf co.—Daniel Bandmann, is in town, having closed season.

BALTIMORE.

Said Pasha came to the Academy of Music last week and scored a distinct hit. We wheel right into line and endorse the good words that have been spoken of it elsewhere. The music is bright and catchy and the libretto, while not specially startling or original, is interesting enough. The co. producing it was in the main good. Ida Maille sang and acted cutely as Ait and Stuart Harold was thoroughly adequate to the requirements of Hassan. Benjamin Francis Gaillard made an excellent Said Pasha. The comedy element was well placed in the hands of Fred. Lenox. The chorus was numerically and vocally weak. Mrs. Potter in Antony and Cleopatra will be the closing attraction of the regular season.

He, She, Him and Her, with George H. Adams and Toma Hanlon, closed a week of light business on Saturday night at Ford's Grand Opera House. Kellar, the magician, will be the attraction this week appearing on Monday night for Manager Charles E. Ford's benefit.

The second and last week of the Lamont Opera co. at Holliday Street Theatre brought the regular season at that house to a close. Yeomen of the Guard and Pirates of Penzance constituted the bill and were given in a most complete manner. The co. is an excellent one and did its work in an artistic way that deserved much better patronage than it received.

One of the most enjoyable bills given at Kernan's Monumental Theatre this season was that presented last week by Lilly Clay's Gaiety co. The attendance was big. Richard Hume in Ginger Snaps this week.

At Forepaugh's Temple Theatre My Geraldine drew fairly large audiences and was given by Eugene O'Rourke and a good co. in an attractive shape. This week We, Us & Co.

The season at Front Street Theatre closed last week with Walter Wilson in The Murder in the Snow as the card. Business was very light. Manager Dan A. Kelly's benefit on Friday, 30. A number of prominent variety stars have volunteered their services.—ITEMS: Forepaugh's Circus and Wild West exhibited at Oriole Park 6, 7 with the usual result. If there is a better circus town than Baltimore, it is not on the map.—The Carleton Opera co. open the Summer opera season at the Academy of Music 13, appearing in Nynheer Jan.—Nellie Reeves, of the King Cole Opera co., spent the day with her family here on Sunday.—A female walking match will be inaugurated at Kernan's Monumental Theatre 13.—The Kenilworth will produce Esmeralda at Ford's Opera House 22.

LOUISVILLE.

The Crystal Slipper at Macauley's drew large business realising all anticipations. It is really a fine spectacle, the book is no worse than such efforts usually are, the ballet more than ordinarily good and the scenery beautiful. The principal people are all capable. Topsy Venn, Charles Moss, Mattie Hornby and Edwin Fay together with Marguerite Fish make up a strong corps of fun makers. Georgia Davida 6.

Ada Gray in the ever blooming East Lynne drew large audiences at Harris'. Co. fair. J. S. Murphy in Shaun Rhue follows.

Annie Forrester's Burlesque co. at the new Buck attracted fair patronage. A good olio precedes a terrible mutilation of Girofle-Girofla. Vaudeville this week.

ITEMS: W. R. Hayden is connected with the Crystal Slipper management. He has many friends here, having married a sister of the late Alice Oates, whose home was in Louisville. Phil A. McDonald is doing the advance work for Georgia Davida. He is well known through his former connection with McKee Rankin.—Mrs. Rachel Macauley sent the Louisville Legion soldier boys, who went to the Centennial celebration in New York, a magnificent stand of flowers.—The Ruckett Family Orchestra has closed season at Harris' house here, going to Cincinnati. It will be at the Minneapolis house next season.—Manager Joseph Ostrella of the Gem, is much improved in health. He is now able to leave his room.—J. J. Eakins, formerly dramatic writer on various Louisville papers, now with the New York *World*, is in the city.—Edwin Fay, of The Crystal Slipper, is a comedian who will make his mark in his line. With a portion of the opportunities of Goodwin, Wilson or Dixey he will be heard from. He is graceful, easy, sings and dances well, has much personal magnetism and is altogether a strong card.—P. Harris is in town. He gave a professional matinee 3, which was largely attended.—Hon. Gilderoy Griffin, United States Consul at Sydney, New South Wales, passed through the city during the week. He was dramatic critic on the *Courier-Journal* years ago, has published several volumes of critical works on the plays of Shakespeare, is a brother of Dr. Hamilton Griffin, and through his personal acquaintance with John McCullough, Edwin Booth and Charlotte Cushman had much to do with Mary Anderson's early success.—The Warder Grand Opera House, Kansas City, is to be added to the Bourlier-Havlin circuit.—Georgia Davida, the Louisville girl, who is playing an engagement at Macauley's this week, is deserving of every encouragement. She has beauty, brains and ability. She is supported by Walter Mathews, the young tragedian, who made such a successful debut at the Masonic earlier in the season. The repertoire embraces Romeo and Juliet, the Honeymoon, Lady of Lyons, and The Wife. Mr. Mathews will play the parts that would have been taken by John W. Norton but for his illness.

BROOKLYN.

Thatcher, Primrose and West's return engagement at the Park Theatre last week proved profitable, notwithstanding strong counter-attractions. The bill was identical with that presented at their last appearance here. This week, Rose Coghlan in Jocelyn, which has been well billed. A good week's business is assured. Next, Mrs. Potter in Cleopatra.

Those capital comedians, Barry and Fay, met with the success they deserved at the Grand Opera House. McKenna's Flirtation was the play presented, and at several of the performances people were turned away. On Monday evening Edward Harrigan commenced his annual engagement, presenting Waddy Googan.

Lost in New York did well at the Brooklyn Theatre. The scenic effects were particularly well managed. This week's attraction is Queen's Evidence. Next, Corinne in Monte Cristo, Jr.

At the Criterion Atkinson's Peck's Bad Boy did fairly well, although it has been seen in Brooklyn several times this season.

Lester and Allen's co. did large business at Hyde and Behman's Theatre. This week May Howard's Burlesque co., which always does well here.

At the Standard Museum The Black Flag did fair business.

BROOKLYN, E. D.

Edward Harrigan in Pete drew packed houses. Jennie Yeamans, of course, naturally came in for a large share of applause. Good cast in every particular. Dave Braham filled the large house with his original melodies. Dreams; or, Fun in a Photograph Gallery this week.

Rose Coghlan in Jocelyn to good houses at Lee Avenue Academy of Music. John Wild in Running Wild this week.

Florence Bindley in Dot, the Avenger, played to packed houses at Proctor's Novelty. Frank Frayne this week.

We, Us & Co. played to excellent business all last week at the Lyceum Theatre.

PITTSBURG.

The Howard Athenæum Specialty co. played to large business at the Bijou last week. The entertainment is an excellent one, and it was highly appreciated by the patrons of the house. Frank Mayo in Davy Crockett this week.

Alone in London was the attraction at the Grand Opera House. Business was only fairly good. The attachés of the house had a benefit April 29. This week Boston Ideals.

Clifford and Webber's U. T C. played to good business at Harris'. Over the Garden Wall is this week's attraction.

Harry Kernell's comb. played a fairly good return engagement at the Academy. Ranch King opened April 29 for the week.

Gilmore's Band gave two concerts 2, afternoon and evening, at the Fifth Avenue Music Hall, which were largely attended.

Prof. Hurlburt's horse and dog show closed at the Grand Central Rink 3.

ITEMS: N. S. Wood will soon play a return engagement at Harris'.—The Bijou will close its season during the latter part of this month.—Manager Williams will likely spend the Summer on the Pacific Coast.—Manager E. D. Wilt has returned from Cleveland.—A special centennial matinee was given on the afternoon of April 30 at the Bijou.—The attachés of the Bijou will have a benefit 10.

WASHINGTON, D. C.

Henry Lee's fine presentation of The Cavalier did not draw as good houses as it deserved at Albaugh's, but those who did see it were much pleased. Helen Lamont begins the Summer season 6 with Ruddygore which will be followed by other popular operas.

Lydia Thompson in Penelope and Columbus drew fine houses at the National. Roland Reed in The Woman Hater 6. Vernona Jarbeau 13.

Martin Hayden and Eugenie Besserer are drawing well at Harris' in Held in Slavery. Edwin F. Mayo 6. Over the Garden Wall 13.

ITEMS: The May Festival of the Choral Society at the National, afternoons and evenings of 17, 18, promises to be most enjoyable. The soloists will be Mr. and Mrs. Georg Henschel, George J. Parker, Dr. R. M. Hopkinson and Mme. Teresa Carreno. Wilhelm Gericke, conductor.—The Spectre's Bride will be given, first time in Washington, evening of 28.—Hermann Nakeman, Anton Strelezki and Mollie Byrne in concert, Universalist Church, 7.—Helen Lamont has some very handsome lithographs displayed. I think her season is going to be very successful in this, her native city.

CLEVELAND.

The Boston Ideals had a successful week at the Opera House, presenting half a dozen operas from their well-known repertoire. The new tenor, the Chevalier Edward Scoville, was a disappointment. His voice is hard and metallic in tone. Zelie DeLussan has greatly improved and does nothing better than Marguerite in Faust. This week T., P. and W.'s Minstrels and Katti; each co. three nights.

On the Frontier is an absurd and badly written play, but the people seem to like it, and H. R. Jacobs' Theatre has been crowded to the doors accordingly all the week. J. M. Hardie and Sara Von Leer, the stars, are satisfactory. This week Gray and Stephens in The Old Oaken Bucket. Next Parson's Slave.

The Star Theatre season closed 4. A good business was done with A Postage Stamp all the week. The Black Hussar band with co., is a very fine musical organization. The co., headed by H. C. Stanley, is a good one.

At the Academy of Music, Leslie and Collins' Pretty Rambler co. did only a fair business. This week another specialty co.

ITEMS: William Haworth's new play, Ferncliff, will be produced at the Opera House during May.—C. W. Farrenhage, dramatic editor of the *Tribune*, goes in advance of Rose Hill's Burlesque co. next season.—The season at H. R. Jacobs' Theatre will run far into the Summer.—This Summer the roof-garden on the Star Theatre will be kept open.—Quite dull in dramatic circles.

JERSEY CITY.

Mrs. Potter and co. appeared at the Academy of Music last week, presenting Romeo and Juliet, She Stoops to Conquer, The Lady of Lyons and Camille. The interest in the Washington Centennial did not prevent the house being well filled at each performance with a fashionable audience. This was Mrs. Potter's first appearance here, and many were attracted through curiosity. The consensus of opinion was favorable to the star, although many were led to overlook her shortcomings as an actress through the elegance of her costumes and her personal beauty. Mrs. Potter certainly presents a pleasing picture, but her most ardent admirers can only claim that she evinces promise for the future rather than present artistic merit. The co. is excellent; Kyrle Bellew, Mrs. Sol Smith and Mme. Ponisi receiving well deserved marks of approval for the perfection of their representations. This week, Lost in New York first three nights and Maggie Mitchell last half of week in Ray.

ALABAMA.

TUSCALOOSA.—BRADY'S OPERA HOUSE (J. G. Brady, manager): House dark last week.—ITEM: Hereafter this house will be known as the Academy of Music.

MONTGOMERY.—MONTGOMERY THEATRE (R. F. Dickerson, manager): Mac Collin Opera co. in repertoire, including Falka, The Musketeers and La Mascotte, week of April 20. Business light on account of counter social attractions.—M. DONALD'S OPERA HOUSE (G. F. McDonald, manager): Closed

for season. House will be sold under decree of court, but the sale will not effect the management or policy. Combinations and minor attractions will be played.——ITEM: Montgomery has a population of about 35,000, and is a good one-night stand for first-class attractions. As a rule the higher priced attractions are best patronized. The past season at both theatres has been satisfactory, and as Montgomery is improving, I hope to see more good plays booked than ever before.

CALIFORNIA.

SACRAMENTO.—CLUNIE OPERA HOUSE (C. P. Hall, lessee): Nelson's comb. gave a good variety performance April 19, 20, to good houses.——NEW METROPOLITAN THEATRE (C. P. Hall, lessee): The Little Tycoon was presented here for the first time to a large and delighted audience 24.

LOS ANGELES.—GRAND OPERA HOUSE (Harry C. Wyatt, manager, R. S. Douglas, associate manager): Little Lord Fauntleroy with Wallie Eddinger and Flossie Ethyl alternating in the title role, did a very large business week of April 22 and were received with well merited applause. Frank Aiken and Isabelle Evesson shared in the honors.——LOS ANGELES THEATRE (Harry C. Wyatt, manager, R. S. Douglas, associate manager): Reilly and Woods' Specialty co. did a very large business week of 21, giving a first-class performance. Signor Farini gives his farewell concert 29. The Owl Dramatic Club composed of some of our best amateurs will present Our Boys 2, 3, and Everybody's Friend 4.——ELKS: The Los Angeles Order of Elks, No. 99, inaugurated their new hall with a very pleasant social 26, at which were members of the various cos. playing in the city.

SAN JOSE.—CALIFORNIA THEATRE (C. J. Martin, manager): The Little Tycoon to fair-sized audiences April 22, 23.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): The Juch Perrotti Concert co. drew a full house 2. Dixey in Adonis played to his usual large business 3. Those who expected anything "new" were disappointed. Robert Downing appeared in Spartacus 4 for the benefit of the G. A. R. Memorial Fund, and packed the house.——NEW HAVEN OPERA HOUSE (Horace Wall, manager): Joseph Murphy in Kerry Gow drew only light audience 2.——GRAND OPERA HOUSE (G. B. Bunnell, manager): Lilly Clay's Gaiety co. to good business 29-1. Ranch 10, with John C. Hall in the leading role, to light business 2-4.

BRIDGEPORT.—HAWE'S OPERA HOUSE (R. Tomlinson, manager): The Hanlons in Le Voyage en Suisse April 29 to light business. Robert Downing 3 as Spartacus. The piece is splendidly mounted and the supporting co. first-class. Maggie Mitchell in Ray 4 to fair patronage.——PROCTOR'S OPERA HOUSE (Proctor and Belknap, managers): Joseph Murphy 29 tested the capacity of the house. Everybody delighted. Kate Claxton in The Two Orphans 1 to fair business. Aiden Benedict as Monte Cristo 2, 3 drew fairly well. Haverly-Cleveland Minstrels gave two performances 4. It was a first-class entertainment, but there was only fair attendance.——ITEMS: Carroll Fleming, of O'Neill's Monte Cristo co., and Billy Emerson, the minstrel, were here 4 visiting friends among the Haverly-Cleveland co. Mr. Emerson will be a member of that co. next season, having signed the contract here 4. He has been specially engaged by Manager Harris, of the Howard Athenæum co., to appear for two weeks at Hooley's Theatre, Chicago, opening 20.—Billy Rice joined the Haverly-Cleveland co. at Meriden 4.—Aiden Benedict's Monte Cristo co. closed season at Yonkers, N. Y., 4.—Arthur Rehan, of Daly's co., was in town last week making arrangements for the appearance of his co. at Howe's Opera House 16-18 to play for the attachés' benefit.—Burt Sherman, of this city, will join Florence Bindley at Saugerties, N. Y., 9.

WATERBURY.—JACQUES OPERA HOUSE: Maggie Mitchell and an excellent co. appeared in Ray to a fair-sized audience April 30. Joseph Murphy in Shaun Rhue to big business 1. Sweet Lavender made its first appearance 2 with T. D. Frawley, D. R. Young, Charles Bradshaw and Miss Percy Haswell in the cast. The co. gave entire satisfaction.——ITEM: Manager Jacques reports business to be more than satisfactory at his new house in Birmingham. Sweet Lavender played there 3.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Dreams co., or Fun in a Photograph Gallery April 20 afforded lots of fun to a fair-sized audience. The Luciers gave a splendid entertainment to a well-filled and appreciative house 1.

THOMASTON.—OPERA HOUSE (Thomas A. Gotsel, manager): After being dark for four weeks this house was reopened April 27 by Barlow Brothers' Minstrels, who gave a satisfactory entertainment.

WILLIMANTIC.—LOOMER OPERA HOUSE (S. P. Loomer, proprietor): Maggie Mitchell in Ray to a fair house 2. Her support was good.

MIDDLETOWN.—MCDONOUGH OPERA HOUSE (A. W. Colegrove, proprietor): Maggie Mitchell and co. in Ray was well received by a large and select audience 3. Miss Mitchell closes her very successful season in Jersey City 9-11. Sweet Lavender to good business 4.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Proctor and Soulier, managers): Kellar, the magician, entertained large audiences April 29. Lotta in Musette drew a large audience 2. The Wife, by Palmer's Lyceum Co. No. 2, was finely presented to good business 3-4.

ILLINOIS.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Gus J. Heege in Ole Olsen April 27 to a small house. Ezra P. Kendall's Pair of Kids to a light house 29.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. H. Hodkinson, manager): Snow Brothers' Jolly Voyagers April 24-27 to a medium business.

DANVILLE.—GRAND OPERA HOUSE (William Stewart manager): Gormans' Minstrels gave a very satisfactory entertainment 1. The Jingler Concert co. to light business 2.—ITEM: The board of directors of the Grand Opera House, at their last meeting, declined to entertain any proposition for leasing the Opera House. It will continue under their control. Manager Stewart is one of the directors.

DIXON.—OPERA HOUSE (A. E. Truman, manager): Lovett's Fun and Frolic co. gave an excellent entertainment before a fair house April 24.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Shadows of a Great City April 27 to fair business. One of the best dramas seen here for a long time. Dan'l Sully in Daddy Nolan before a light house 2.

ELGIN.—DUBOIS' OPERA HOUSE (Theodore Swan and F. Jencks, managers): The Twelve Temptations drew a large audience April 24, but failed to reach the standard set by previous spectacular cos. Stetson's Uncle Tom's Cabin co. attracted the usual big crowd 26. It has never failed to draw well here. The co. gave good satisfaction. Ezra Kendall presented A Pair of Kids here for the second time to a large and delighted audience 27. Arthur Dunn has resumed his old part of Flip, having rejoined the co. recently.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (J. H. Freeman, manager): The Baldwin-Melville co. closed a satisfactory week's engagement April 27, presenting Wells-Fargo Messenger, Queen's Evidence, Rosedale and Monte Cristo. Daddy Nolan, 29, was witnessed by an enthusiastic audience, society attractions keeping many away. Cora Tanner and her elegant co. delighted a large and select audience in Fascination 30.

CANTON.—OPERA HOUSE (C. N. Hinkle, manager): Florence Hamilton co. played week of April 22 to good business, giving the best of satisfaction.

GALESBURG.—NEW OPERA HOUSE (W. F. Bailey, manager): Florence Hamilton's Dramatic co. April 29, week, to crowded houses, giving general satisfaction.——ARENA: Sam MacFlinn's dime circus opened 2. Performance excellent for the price.

INDIANA.

ELKHART.—BUCKLEN OPERA HOUSE (J. L. Brodrick, manager): John W. Ransone appeared in his new play, Across the Atlantic, to a small audience April 27; co. good. Stetson's Uncle Tom's Cabin co. to good business 29.

FORT WAYNE.—MASONIC TEMPLE (J. H. Simonson, manager): Frank Mayo in Davy Crockett played a return engagement April 26 to a good audience. Lotta 27 in Pawn Ticket 210 to a splendid house. J. H. Wallick in Cattle King 29. THE PEOPLE'S THEATRE (George E. Tucke, manager): Casino Opera co. in light operas to fair business last week.

INDIANAPOLIS.—GRAND OPERA HOUSE (Dickson and Talbott, managers): House dark all week. Due: Fanny Davenport in La Tosca.——PARK THEATRE (Dickson and Talbott, managers): A sensational drama, Braving the World, has been doing only fairly well this week.——ITEM: Miss Ruth Park made her debut last week here as Julia in The Hunchback. Miss Park met with great success, and will be under the management of John F. McAuley, of Louisville, next season.

LA FAYETTE.—GRAND OPERA HOUSE (George A. Dickson, manager): Rentfrow's Pathfinders are playing this week to splendid business and are giving satisfaction.

MARION.—SWEETSER'S OPERA HOUSE (E. L. Kinneman, manager): A Postage Stamp pleased a large house April 24.——ITEMS: Manager Kinneman will be tendered a testimonial benefit 8 by the amateurs of Marion it being the occasion of his retirement from the management of the Opera House. E. C. Middleton will succeed Mr. Kinneman.—Harry Collins, of this city, will join the Newton Beers co. at Lowell, Mass., 5.

MT. VERNON.—MASONIC OPERA HOUSE (Myer Rosenbaum, manager): Lew and Lottie Waters played to good houses 29-1.

RICHMOND.—PHILLIPS' OPERA HOUSE (G. W. P. Jackson, manager): The Lyon Comedy co. week of April 29 at popular prices to light houses.——GRAND OPERA HOUSE (W. H. Bradbury and Son, managers): Due: Mlle. Rhéa 6 in Much Ado About Nothing.——SAWDUST: Wing and Franklin's Circus 3; Forepaugh's Circus June 5.

EVANSVILLE.—OPERA HOUSE (T. J. Groves, manager): The Bennett-Moulton Opera co. gave good satisfaction to large houses all last week. Co. stronger since here last.——ITEM: H. E. Wheeler has closed a two years' contract as manager for Frank Lindon, who opens at St. Louis this week.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Joseph Jefferson has a very large advance sale for Rip Van Winkle 2.——CAPITAL CITY (W. C. Ross, manager): Original Georgia Minstrels April 25, 26; fair business.——GRAND OPERA HOUSE (W. W. Moore, manager): Booth and Barrett were greeted with a packed house in Julius Cæsar 23.——ITEM: E. H. Macoy, proprietor of The Silver King and interested in McCabe and Young's Minstrels, will join the minstrels in Kansas City and finish the season with them.

BOONE.—PHIPPS' THEATRE (C. E. Phipps, proprietor): Due: Kate Bensberg Opera co. 1. Richards and Pringle's Georgia Minstrels 2.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE (W. I. Buchanan, manager): Booth and Barrett had magnificent audiences April 24, 25, standing-room being at a premium both nights. Hamlet and Othello were given in a more than satisfactory manner. Minna K. Gale made a decidedly favorable impression.

WATERLOO.—BROWN'S OPERA HOUSE (C. Brown, manager): Mrs. Alice Shaw gave a pleasing entertainment to a small audience 1.

DAVENPORT.—BURTIS OPERA HOUSE (W. H. Fluke, manager): W. H. Power's Ivy Leaf co. April 29. May Bretone opened 30 to good house.——TURNER GRAND OPERA HOUSE (Charles T. Kindt, manager): Star Gaiety co. to a good house 28.——ITEMS: The Burtis has just been fitted out with a complete set of electric lights. The Grand will soon be lighted in the same way.

MUSCATINE.—TURNER OPERA HOUSE (Barney Schmidt, manager): Due: A Cold Day co. 4; A Night Off 9.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE (John Dohany, proprietor): House dark week of April 22. Due: Fred. Warde 8. Ragan's Lectures 4, 6, 9, 17.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (F. A. Simmons, manager): A co. claiming to be William Gillette's co. and using his paper, played She to a small audience April 27. If Mr. Gillette allows this co. to use his paper and name, he should, for his own protection, see that the co. gives a better performance than was given here. The National Swedish Ladies' Concert co. pleased a fair audience 29.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): The Boston Stars gave an exceedingly pleasant entertainment April 24. Sisson and Brady's Little Nugget co. 26, 27. The performances were generally satisfactory. Josie Sisson and Chas. Loder are favorites here.——GRAND OPERA HOUSE (E. H. Macoy, manager): Eileen Oge, by the Catholic Young Men's Association, under the direction of E. R. Ingersoll, 22, was a satisfactory entertainment. Miss Linna Wyatt evinced ability that might have been creditable to a professional. She is a bright little amateur soubrette, and a vocalist of considerable ability. The U. and I. Club held possession for the remainder of the week.

PORT SCOTT.—OPERA HOUSE (W. P. Patterson, manager): Joseph Jefferson in Rip Van Winkle to only half a house April 27. Hard times and advanced prices was the cause of the poor business.

LEAVENWORTH.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): The Bon Ton Theatre co. continued to draw good houses in Man and Wife, Maud Muller and Ten Nights in a Bar-room. Brady and Sisson's Little Nugget co. at reduced rates packed the house at each performance 29, 30, May 1.

KENTUCKY.

LEXINGTON.—NEW OPERA HOUSE (Scott and Mann, managers): Baldwin Comedy co. drew crowded houses every night at popular prices week of April 29.

MAINE.

PORTLAND.—THEATRE: Zig-Zag, April 22, 23, drew large and well-pleased audiences. Our Irish Visitors were warmly welcomed by good-sized audiences 25, 26.——ITEMS: Greenwood Garden will receive many improvements this season, and Manager Knowlton intends having an opera co. which shall be one of the finest in every detail. Arthur Wilkinson will have exclusive charge.—Ben Lodge is to be comedian and his wife will do the heavy roles. Percy Cooper will probably be tenor, and Mr. Knowlton is busy looking for a clever prima donna. The chorus will number sixteen people. The orchestra is an excellent one. The testimonial to that popular manager, J. C. Stockbridge, occurs 8. A packed house is already assured. Miss Harriet J. Chase, of this city, has received several flattering offers for next season.

SKOWHEGAN.—COBURN HALL (E. C. Hiselton, manager): Due: Guy Brothers Minstrels 11; Daniel Boone 15.

MASSACHUSETTS.

SPRINGFIELD.—GILMORE'S OPERA HOUSE (W. C. Lenoir, manager): A popular play and player, John A. Stevens, in Unknown, returned after quite an absence April 26, rainy, consequently light business. Mr. Stevens in his tempestuous creation evinced at times excellent judgment. W. C. Cowper and James Otley were sufficiently bluff and vacillating in their respective roles, and Tessie Butler displayed a confiding sweetness of which it was supposed she was incapable. Up to the Times ended the first week of its career 27, to a good-sized audience, attracted by T. P. and W.'s endorsement. Henry Sayers played with fire when he allowed a scapegrace masquerading as a clergyman to form the central idea of his "satire"—a step that has invariably proved fatal with others. Dr. T. H. Sayre's very funny Mixed Pickles, played by J. P. Polk, for example. At present it has as much plot as a burlesque actress has costume; it has more music than fun and is too short. Still, there is much that is bright, clean, and entertaining about the performance for such people as Frank Tannehill, Jr., Charles Seamon, Tina LeMack, Maud Giroux, Dell Kellogg, Jennie Williams, Beatrice Tait, May Jordan, and Laura Bennett are always up to the requirements of the present time. The Haverly-Cleveland Minstrels played to large returns 27.——After an interval of a year to a day, Dixey returned for the third time with Adonis. Sorry to say John Wild's return engagement in Running Wild was to a small house 2. Such looks as St. George Hussey, Gertrude Port, Ada Jones and the others don't grow on every bush. The piece, too, is equal to others of its kind, yet I can't help thinking it a misfit.——RIPPLES: Dora Vinter, now with John A. Stevens, but formerly of C. E. Verner's co., had an offer to remain with the latter star another season, but was forced to decline, having already signed with Manager Piton for Scanlan's co.—I believe it is settled that Lewis Morrison is to play the heavy character with John A. Stevens in The Mask of Life next season, although his version of Faust will go out. Mr. Morrison's present manager, Mr. Abrams, will, I understand, be connected with the former party.—Frank Cushman, who left the Haverly-Cleveland co. 27, is sadly missed.—J. M. Norcross, interlocutor, who spends his Summers in this city, did much to aid the Bicycle Club's amateur minstrels. He was presented with a gold-headed cane from them during the performance and entertained later in the evening.—M. W. Tobin's familiar face is seen here casting the advance anchor for Mather.—Actors travel by special train up this way. Two weeks ago 'twas Gus Levick, now 'tis Dixey. He stopped over at Worcester, missed his train, calmly ordered a special, the track was cleared, the throttle opened, and Dixey leaped over the intervening fifty-six miles eleven minutes quicker than the Boston and New York express. He was just in season for the raising of the green baize. As far as I can ascertain his preparations for Faust Up To Date are at a stand still for a time, and he will depend wholly upon Adonis next season. He cancelled his Maine territory to play lower New England last week, and will close season at the Grand Opera House New York 28. Several of the Edith Stanmore party that stranded at Westfield 27 were in town last week. Miss Stanmore's unceremonious departure was very unprofessional.—Manager Jack, of the Lilly Clay co., has my thanks for courtesies at Holyoke 2. He estimates his recent legal victory to be worth $25,000 to him.—Dwight Gilmore continues to buy up land adjoining his new theatre site.—Thatcher, Primrose and West are thinking of bringing out a black burlesque of Little Lord Fauntleroy. If so, Billy Rice may be seen in the title role.—Edward Marble will likely continue with Up to the Times next season as T., P. and W.'s representative.

FITCHBURG.—WHITNEY'S OPERA HOUSE (Chas. H. Dunn, manager): Monroe and Rice gave a good entertainment in My Aunt Bridget April 26, to a full house. A slim house only witnessed Newton Beers' Lost in London 1. The scenery used by this co. was quite a treat to the patrons of this house, where the same set has been used since the house was built—nearly ten years ago.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): Sweet Lavender gave excellent satisfaction to a good house April 26. Richard Golden appeared 30 in Old Jed Prouty. The house was packed and the audience was highly pleased with the excellent performance. The co. is first-class.

WESTFIELD.—OPERA HOUSE (P. W. Howe, manager): The Edith Stanmore co. April 26, 27, opened 26 to nearly empty seats. The matinee 27 came to a sudden close owing to a lack of patronage. The co. stranded here.——THE GEM OPERA HOUSE (P. W. Howe, manager): Barlow Bros.' Minstrels 30, fair house. The audience seemed well pleased with the bill provided.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): Ten Nights in a Bar Room was brought out twice to small houses April 30. Newton Beers and a good co. in Lost in London to light business 2.

LOWELL.—MUSIC HALL (A. V. Partridge, proprietor): My Aunt Bridget amused a large audience April 25. Richard Golden's Old Jed Prouty is a strong piece of acting, but the piece will have to be thoroughly worked over before it becomes a paying attraction. In its present form it is too talky and lacks action. Chas. Bowser and Lillian Chantore rendered good support. A large house witnessed the performance 1.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Ulmer Concert co. April 26 to fair business.——MEMORIAL HALL: The Wrens Comedy co. gave good satisfaction to a fair house 2.

AMESBURY.—NEW OPERA HOUSE (C. W. Currier, manager): Murray and Murphy in Our Irish Visitors April 29 to a light house. Daniel Boone 30-1 to fair business.

NEWBURYPORT.—CITY HALL (Geo. H. Stevens, agent): Ullie Akerstrom April 25-27 to very large houses, despite rainy weather.——WATCHED: Frank Hewitt, of the Akerstrom co., was the recipient of a gold watch from his many admirers here 25.

BROCKTON.—CITY THEATRE (W. W. Cross manager): Newton Beers had a light house to witness Lost in London, owing to a severe storm April 29. The co. was competent and the specialties made a hit. Hanlons' Fantasma, instead of growing stale, improves upon each yearly visit. The scenery, costumes, and many of the mechanical effects are new. Large audiences witnessed and applauded the performances 29-1. Rose Forte made a very graceful and pleasing Fantasma, and Francois Zeltner a capital Pico.

WORCESTER.—THEATRE (Mrs. Wilkinson, manager): Lost in London and a local minstrel entertainment under the auspices of the Washington Club were last week's attractions. The former did fair business and the latter had a crowded house.——THE MUSEE (Geo. H. Batcheller, manager): Beggar Student was given all week to good business. Next week Girofle-Girofla.——RINK: The Japanese Village and a stage performance, under direction of Mr. Bristol, did only light business last week.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): The Hanlons' New Fantasma, magnificently staged, April 26-27 to good business. Rain every night hurt the receipts. Richard Golden 29, in Old Jed Prouty, also had rain to contend with. Play wants more action and less dialogue. Maude Banks played a return date 30 in A French Marriage to a light house. In Auld Robin Gray, which precedes the drama, Miss Banks does some really clever acting.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (N. P. Colburn, lessee and manager): Hanlons' Le Voyage en Suisse April 30 to a fairly good house. They close season in Boston.——T. S. Wilson in The Veteran's Son did fair business 2-4.

LYNN.—PROCTOR'S THEATRE (A. B. Dexter, manager): Tony Pastor April 29 to fair business. Maude Banks in A French Marriage 1 to a fair-sized house. Old Jed Prouty remainder of the week.——MUSIC HALL (J. W. Cavers, manager): Daniel Boone 25, fair house. Murray and Murphy 27 to good business. T. P. and W.'s new comedy, Up to the Times, will appear at the Ushers' benefit 7.

TAUNTON.—MUSIC HALL (A. B. White, proprietor): C. H. Smith's co., headed by Harry La Mar, first three nights of last week to poor business. They presented Fun in A Boarding House, Fun in A Boarding School, and Widow Bedott. Co. is a par with the business. Joseph Murphy in Kerry Gow paid us his annual visit 1, and was greeted by the largest audience of the season. Mr. Murphy is very popular here. He closes season at Philadelphia 16. His past season has been one of his most successful.

HOLYOKE.—HOLYOKE OPERA HOUSE (Chase Bros., managers): Thatcher, Primrose and West's new musical comedy, Up to the Times, was presented to a fair house April 27. It was warmly received and scored a decided success. Haverly's Cleveland Minstrels to a good house 1. Lilly Clay's Gaiety co. to satisfactory business.——John Wild in Running Wild to a fair house.——ITEM: Thomas F. Browne, the whistling soloist of this city, will join The Akerstrom for the week of 11 at the Star Theatre, New York.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Dixey in Adonis April 29 to a well-pleased audience. Hanlons' New Fantasma to fine business 2-4. The piece has been changed some for the better. Co. good, especially Francis Zeltner as Pico.——ITEM: Wm. Roberts, who has been connected with the house since its opening, has been promoted to door-keeper.

MICHIGAN.

DETROIT. Good business has been done at all of the theatres the past week, especially at the Detroit Opera House, where the Emma Abbott Opera co. gave eight performances in a series of different operas. Miss Abbott is still as popular as ever here, and wherever her co. is seen to crowded houses are sure to greet her. The only new opera presented was The Rose of Castile. It was well received. Miss Abbott was in good voice, and Annandale divided the honors equally with the prima donna. On Thursday last a testimonial benefit was tendered A. H. Mayer, of the co., whose home is in Detroit, and Norma was given. Miss Abbott appeared as Norma and Mr. Mayer took Broderick's usual part. Mr. Mayer has improved considerably, has an excellent voice, and is a good actor as well. Considerable interest was also taken in Myra Mirella (Mulhen), formerly of Detroit. She did not have much to do, but did it well.——MINER'S GRAND THEATRE (H. C. Miner, manager): Annie Pixley, after several years' absence, presented The Deacon's Daughter and 23 Second Floor during the first half of last week. Both plays were new to Detrotters. Miss Pixley was greeted with good houses, and the audiences were well pleased. The musical comedy Katti, the Family Help, with Marietta Nash, supported by Harry B. Bell, George Lauri and co., occupied the house during the latter half of the week. There is not much to the piece outside of the principals mentioned, but they make it exceedingly funny and interesting without the help of the balance of the co. Miss Nash is a fine dancer and actress, and is the life of the performance. Her Katti is a nice piece of character acting. George Lauri and Harry B. Bell also made all there was out of their parts, and the piece was received with favor and enthusiasm.——Over the Garden Wall, without Mr. and Mrs. George S. Knight, has been playing to crowded houses at Whitney's Grand Opera House the past week. After one has seen the Knights in this piece it could hardly be expected that any other artist would satisfy him or give a good performance. However, the present co. gave a good entertainment, and seemed to delight the patrons of the house.

GRAND RAPIDS.—POWERS' OPERA HOUSE (C. H. Garwood, manager): J. B. Polk in mixed Pickles 1, 2. Polk's Joe Pickle is a good bit of comedy work.——REDMOND'S (E. R. Salter, acting manager): Harry Williams' Kindergarden turned away people almost nightly last week. The co., which includes Alfred McDowell, was capable, and rendered many pleasing specialties.

JACKSON.—HIBBARD OPERA HOUSE (D. H. Redmond, manager): Baker's Bennett-Moulton Opera co. closed a week's engagement April 27; business fair.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (J. W. Slocum, manager): Bennett-Moulton Opera co. 1 in Robert Macaire to a fair house. Stetson's Uncle Tom's Cabin 2 to a large house.——ITEM: J. W. Slocum has resumed the management of the Opera House, having returned from his tour with the McCollin Opera co., who have closed for the season.

BAY CITY.—GRAND OPERA HOUSE (Clay, Buckley and Powers, managers): Ida Van Cortland co. April 25, 26 did moderate business. J. B. Polk in Mixed Pickles 29 to a small but appreciative audience. Leland Powers' dramatic reading drew a large house 1. Little's World co. to good average business 2.

KALAMAZOO.—ACADEMY OF MUSIC (L. S. Merriman, manager): Over the Garden Wall had a small house April 27. The performance was brim full of music, which made it very interesting. The Bennett-Moulton Opera co. drew good houses week of 29. Their business during the latter part of the week was much better than the first. Stetson's U. T. C. 1. The usual full house greeted Uncle Tom.——ITEM: J. W. Slocum, lessee of the Academy, is in the city.

MINNESOTA.

WINONA.—OPERA HOUSE (Shepard and Hitzker, managers): Mrs. Shaw, the whistling prima donna, assisted by a concert co., gave good satisfaction to a fair house April 25. Robert Mantell appeared in Monbars to a large audience 30. It being Centennial night the management issued beautiful souvenir programmes to the ladies and had the house decorated in an appropriate manner.

ST. PAUL.—NEWMARKET THEATRE (L. N. Scott, lessee and manager): Fanny Davenport, supported by Melbourne MacDowell and a strong co., presented La Tosca to large and appreciative audiences April 25-27. A Night Off was presented by a very fair co. to a large and well-pleased audience 28. Mrs. Alice J. Shaw, the whistling prima donna, drew good houses 29, 30. Kitty Blanchard (Mrs. McKee Rankin) in Golden Giant Mine 1-4. Bright, clever Kitty Blanchard is an old favorite with St. Paul theatre-goers, and ever meets with a complimentary reception and large houses. She devoted the first night as a complimentary benefit to the St. Paul Lodge of Elks, and a large and appreciative audience attended.——PEOPLE'S THEATRE (L. W. Walker, manager): A comedy-drama, The Fatal Letter, was produced with a good cast week of 29, drawing good houses. The principal roles were well played by Harold Russell, Loduski Young, Lisette La Baron, May Louise Aigen, Mrs. Myers, Charles Stanley and F. C. Huebner.——OLYMPIC THEATRE (W. J. Wells, manager): Fitzgerald's Troubadours presented Chuckles, a bright and laughable comedy, week of 29. Harry Fitzgerald and Ella Lewis, in the leading parts, do excellent work, and the co. give a good performance. They did a fair week's business.

MINNEAPOLIS.—GRAND OPERA HOUSE (J. F. Conklin, manager): Robert Mantell in Monbars to fair business April 25-27. Mr. Mantell is a thorough artist. His support is not as good as last year. Mrs. McKee Rankin in The Golden Giant Mine 29, 30 poor business.——HENNEPIN AVENUE THEATRE (Carl E. Wallace, manager): W. S. Gilbert's Engaged, by local talent, 26. Mrs. Alice Shaw 27 to good business. House dark week of 29.——PEOPLE'S THEATRE (J. T. McCaddon, manager): Strangers of Paris week of 22 to fair houses. Mr. Gossin's Jagon was a strong piece of acting. W. C. Coup's Equescurriculum week of 29; good business.——PENNY OPERA HOUSE (Frederick Buck, manager): Driven From Home week of 22 drew the usual good houses. Cigar Girl of Cuba 29 to excellent business.——THEATRE COMIQUE (W. W. Brown, manager): The stock co. in specialties and a good olio week of 22 to large houses. Doyle's American Tourists 29 to excellent business.

MANKATO.—MANKATO OPERA HOUSE (A. G. Bierbauer, proprietor): Prof. Buckley's Equine Paradox drew large houses April 20-22. A Night Off played to fair business 29.——ITEM: The Grand Opera House has been sold by the former co. to A. G. Bierbauer, who will hereafter manage the house. C. H. Grichel, the former manager, retired 1.

STILLWATER.—GRAND OPERA HOUSE (E. D. Durant, manager): Mrs. Alice J. Shaw, the whistling prima donna, April 26 to a fair house. Robert Mantell in Monbars to a fair house 29.

MONTANA.

HELENA.—WING'S OPERA HOUSE: Sol Smith Russell closed a three days' engagement April 24 in A Poor Relation and Bewitched. Crowded houses.——ITEM: The Encore Club, a local musical organization of much merit, give Erminie May 8, 9.

MISSOURI.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): Shadows of a Great City delighted a fair house April 25. Fisher's A Cold Day had a small house 27. An amateur performance, in which Mr. and Mrs. James Hayward, ex-members of the St. Louis McCullough Club, and W. T. London, ticket seller at the Park, took part, crowded the house 29. Mr. London scored heavily in the leading comedy role.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE (L. D. Crawford, manager): Dockstader's Minstrels drew a large audience April 24. Ragan's lectures 25, 26. A most enjoyable course superbly illustrated. Attendance by no means what was deserved.——ITEMS: The Grand Opera House has not yet risen phœnix like as was promised. There is some hitch between Lessee Close and the owners of the property. The insurance on the buildings is not sufficient to pay the cost of putting them in their former condition. A season of Summer opera at popular prices is, however, promised by Mr. Close, in the Garden leased by him last season.—Things theatrical are very quiet.

SEDALIA.—OPERA HOUSE (H. W. Wood, manager): Clara Louise Kellogg appeared in grand concert before a large assemblage April 27. The Elliotts' Jolly Voyagers open the Atlantic Garden June 3. It will be conducted as a Summer theatre.

KANSAS CITY.—GILLIS (Hudson and Thomas, managers): Joseph Jefferson tested the capacity of the house the first two nights last week in Rip Van Winkle and Cricket on the Hearth and Lend Me Five Shillings. Advanced prices were charged, but notwithstanding this, the largest audiences of the season were in attendance. The supporting co. was excellent. This week Gilmore's Twelve Temptations.——NINTH STREET (A. Judah, manager): Myra Goodwin in Sis drew packed houses last week. Miss Goodwin is one of the cleverest dancers ever seen in this city. This week A Soap Bubble.——ITEM: The

Contes opera this week for the return engagement in the city of the Little Tycoon Opera co. They played at the Gillis early in the season.

NEBRASKA.

FREMONT.—LOVE'S OPERA HOUSE (Robert McReynold's, manager): Conried English Opera co. April 30 in The King's Fool to a good house.

LINCOLN.—FUNKE'S OPERA HOUSE (Crawford and McReynolds, managers): The Conried Opera co. returned April 29, and played The King's Fool to a big house.——PEOPLE'S THEATRE (R. S. Browne, manager): The Georgia Minstrels had big houses 29, 30.——ITEM: Mr. Browne's lease of the People's expired 1, and as he does not renew, the probability is that for a time the house will not be occupied as a theatre, which will be a source of regret to its numerous patrons.

OMAHA.—OPERA HOUSE (Thos. P. Boyd, manager): The Booth-Barrett comb. played to full houses April 26, 27. Merchant of Venice, Othello, Yorick's Love and The Fool's Revenge were magnificently rendered by Mr. Booth and the supporting co. The Regan lectures drew small but cultivated audiences 29, 30. Conried Opera co. to fair business in a return engagement 1.——GRAND OPERA HOUSE (Crawford and McReynolds, managers): Frederick Warde supported by a large and fairly competent co. presented The Mountebank and Damon and Pythias to average business 29, 30. Joseph Jefferson in Rip Van Winkle for best one night: drew a large and delighted audience. Mr. Jefferson has an evenly balanced co. and Omaha's only criticism is that he comes so seldom and stays so short a time.

HASTINGS.—KERR OPERA HOUSE (F. D. Taggart, manager): Johnson and Slavin's Minstrels April 24 to a large and well pleased house. They gave excellent satisfaction, especially Bob Slavin. The society event of the season was Conried's Opera co. in The King's Fool to one of the largest and most fashionable audiences that ever gathered in the house 27. Frederick Warde in Damon and Pythias 28 to a fair-sized audience. Good satisfaction.

NEVADA.

VIRGINIA CITY.—PIPER'S OPERA HOUSE: Dark last week. Due: Hattie Vickers 7, 8.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL (John O. Ayers, manager): On the Trail; or, Daniel Boone the Pioneer, drew a fair house 2.

EXETER.—OPERA HOUSE (J. D. P. Winnie, manager): Hanlo Banks, supported by W. A. Whitecar and an excellent co., presented Jaguenar to a large and appreciative audience April 29.

MANCHESTER.—MANCHESTER OPERA HOUSE (E. W. Harrington, manager): Zig-Zag, for the benefit of the waiters, April 26. The co. was well received by a large audience. Dizzy in Adonis to good business 30.

NEW JERSEY.

HOBOKEN.—H. R. JACOBS' THEATRE: The Centennial week did not prove a theatrical success as the houses were light almost every night. This week, however, promises better with J. H. Wallick in The Cattle King and The Bandit King as the attraction. He opened in the former piece to a fair house. Next week Frank Frayne.——CHOWDER'S: A good variety crush, did only a medium business last week. This week Austen's Novelty co. with the following: Ed. Moore, Grey Sisters, Al Shepard, Edgar and Conroy, Ida Zeno, Hanley and Jarvis, Ray Stanley, Linda Whitehall and Phoenix drew full house opening night.——FRANK: The Sunday business at both houses was only medium.——Treasurer Schiller was made the recipient of a diamond ring as a token of appreciation from Manager Cronkhite.

ELIZABETH.—TEMPLE OPERA HOUSE (A. R. Simmonds, manager): Aldus Bandlet in Monte Cristo to a very light house April 27. The co. gave a very poor performance. A portion of the floor exhibited in one of the dress windows as evidence of good faith should be used in securing competent people in the cast. Kate Claxton in The Two Orphans to a good house 3.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): Hallie McElvey supported by a good co. presented Three of a Kind April 27 to a fair house. The performance was excellent. The Mendelssohn Choral Union rendered The Student Rover to a large and fashionable audience 28. Miss Morgan, in her harp solos, is a gifted artist.

NEWARK.—SHIRET'S NEWARK THEATRE: The Still Alarm did good business last week. Next week Lillie Lewis 4-6; Vernona Jarbeau followed by the comedy-drama Two Grand Opera Houses. Hoffman's Last Finish drew large houses last week. This week Young Lights.——WALLACK'S OPERA HOUSE: Mary Russell and her burlesque co. to satisfactory audiences last week.

ATLANTIC CITY.—GRAND OPERA HOUSE (J. C. Miller, manager): Rice Sisters, supported by R. P. Sullivan, played A Celebrated Case to good houses April 29, 30, and Rice to a small but well pleased audience May 1. Ada Gilman 2. The Two Orphans played to S. R. O. Thomas Lights Ashland a fair Louis Napoleon. Mary Gladden was called before the curtain, and in an impromptu speech was presented with a beautiful floral offering by Major Goldman, in behalf of the Atlantic City theatre. Mr. Thompson contributed his usual cool appropriate work. Lily Bradley is representing here after her successful engagement in the Opera House. It is not one of the finest theatres in the state.

NEW YORK.

BUFFALO.—STAR THEATRE (Shook Brothers, managers): Had the best week of April 29. Harry Lacy in Still Alarm played return engagement May and 2 to fair business. Co. is strong.——ACADEMY OF MUSIC (Jacob Litt, manager): Rice and Barry's Surrey and Circus (Rice and Barry, managers): Week of April 29. Barry's Surrey and Circus to fair business. Rice's Surrey and Circus to good business. Co. and show are first-class.——CASINO (Wm. Fox, manager): Week of April 29. Variety and Circus to fair

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

A CELEBRATED CASE CO.: Brooklyn, N. Y., May 6—week.
A DARK SECRET CO.: Worcester, Mass., May 6—week.
AFTER DARK CO.: Philadelphia, Pa., May 6—week.
AUGUSTIN DALY'S CO.: Philadelphia, Pa., May 6—week.
ANDREW'S DRAMATIC CO.: Grand Island, Neb., May 6—week.
AUSTERLITZ CO.: Chicago May 6—week; Minneapolis, Minn., 13-25, St. Paul 26-28.
A BUNCH OF KEYS CO.: San Bernardino, Cal., May 8, Los Angeles 9-11, San Francisco 13—week.
AGNES CODY CO.: McKeesport, Pa., May 6—week.
A MIDNIGHT BELL CO.: N. Y. City March 5—indefinite.
ANNIE PIXLEY: Montreal May 6—week; Harlem, N. Y., 13—week.
ALONE IN LONDON CO.: N. Y. City May 6—week.
ACROSS THE ATLANTIC CO.: Detroit Mich., May 6—week; Toledo 13—week.
A NIGHT OFF CO.: Iowa City, Ia., May 8, Muscatine 9, Rock Island, Ill., 10, Peoria 11; Bloomington 13, Decatur 14, Champaign 15, Lafayette, Ind., 16, Anderson 17, Richmond 18.
ADA GRAY: Paducah, Ky., May 8, Cairo, Ill., 9, Murphysboro 10.
A POSTAGE STAMP CO.: Elmira, N. Y., May 12.
A COLD DAY (Fisher's) CO.: Clinton, Ill., May 8, Sterling 9, Ottawa 10, Streator 11, Kankakee 13, Joliet 14, Aurora 15, Elgin 16, Rock Island 17, Beloit 18.
ADAMS-COOK CO.: Amesbury, Mass., 6—week; Portsmouth, N. H., 13—week.
ADAMS-MORSE CO.: Philadelphia May 6—two weeks; Lewiston, Me., 20—week.
BON TON THEATRE CO.: Lincoln, Neb., May 6—week; Hastings 13—week.
BALDWIN-MELVILLE CO.: Davenport, Ia., May 8, Peoria, Ill., 9-11.
BLACK CROOK CO.: N. Y. City, May 6—three weeks.
BRAVING THE WORLD CO.: Chicago, Ill.: May 6—week.
BARRY-PAY CO.: Boston, May 6—week.
BEACON LIGHTS CO.: Newark, N. J., May 6—week.
BOOTH-BARRETT CO.: Salt Lake City, Utah, May 6-8, San Francisco 13—four weeks.
C. H. SMITH'S COMEDY CO.: Oswego, N. Y., May 8, 9, Auburn 10, 11.
CHICAGO COMEDY CO.: Milford, Ill., May 6—week.
CORA TANNER: Chicago May 6—week.
CHARLES A. GARDNER: St. Paul, Minn., May 6-8, Minneapolis 9-11, Mankato 13, Deborah, Ia., 14, Waterloo 15, Independence 16, Dubuque 17, Cedar Rapids 18.
DREAMS CO.: Brooklyn, N. Y., May 6—week; Philadelphia 13—week.
DOWLING-HANSON CO.: Buffalo, N. Y., May 6—week; Toronto 13—week.
DAN'L SULLY: La Crosse, Wis., May 9, Eau Clair, 10, 11, St. Paul, Minn., 13, 15, Minneapolis 16, 18.
DAN'L BOONE CO.: Portland, Me., May 8, Lewiston 9, Brunswick 10, Augusta 11, Waterville 14, Skowhegan 15, Oldtown 16, Elsworth 17, Bangor 18.
DENMAN THOMPSON: N. Y. City Aug. 30—indefinite.
EMMA FRANK'S DOT CO.: Providence, R. I., May 6—week; Boston 13—week.
EFFIE ELLSLER: San Francisco May 6—week.
ETHEL TUCKER: Shamokin, Pa., May 6—week; Youngstown, O., 13—week.
EUNICE GOODRICH: Lincoln, Neb., May 6—week; Hastings 13—week; Fremont 20—week.
E. H. SOTHERN: San Francisco, Cal., April 22—three weeks.
EDWIN P. MAYO CO.: Washington, D. C., May 6—week; Buffalo 13—week; Albany 20—week.
EDWIN STUART CO.: Winona, Minn., May 6—week.
FRANK MAYO CO.: Pittsburg, Pa., May 6—week; New York City 13—week; Boston 20—week.
FANNY DAVENPORT CO.: Toledo, O., May 8 Erie 9, Bradford 10, Franklin 11, Allentown 13, Harrisburg 16, Lancaster 13, Washington 18.
FREDERICK WARDE: Leavenworth, Kas., May 11, Kansas City 13—week.
FRANK I. FRAYNE CO.: Brooklyn, E. D., May 6—week.
FLOY CROWELL: Youngstown, O., May 6-10.
FLORENCE HAMILTON: Monmouth, Ill., May 6—week; Moline, Ill., 13—week; Davenport 20—week.
FREDERIC LORANGER CO.: Berrien Springs, Mich., May 9, 10, Buchanan 11, Decatur 13, 14.
FANTASMA CO.: Haverhill, Mass., May 8, Manchester, N. H., 9-11.
FELIX A. VINCENT CO.: Galesburg, Ill., May 8, 9, Burlington, Ia., 10, 11, Muscatine 13, 14, Washington 15, 16.
GIDDEN SHAPS CO.: Buffalo, N. Y., May 13—week.
GILBERT-HUNTLEY CO.: Little Rock, Ark., May 6—week.
GEO. KNIGHT'S COMEDY CO.: Pittsburg, May 6—week; Washington 13—week.
GRAHAM EARLE: Peru, Ill., May 6—week; Greencastle, April 13—week; Bloomington 20—week.
HOLDEN COMEDY CO.: Vincennes, Ind., May 6—week; Evansville 13—week.
HE, SHE, HIM, HER CO.: Jackson, Mich., May 9, Grand Rapids 10, 11, Milwaukee 13—week.
HARBOR LIGHTS CO.: Toronto, Can., May 6—week.
JULIA MARLOWE: Philadelphia, April 29—two weeks.
J. B. POLK: Oshkosh, Wis., May 8, Appleton 9, Racine 10, Beloit 11, Rockford, Ill., 11, Dubuque, Ia., 13, La Crosse, Wis., 14, Winona, Minn., 15, Eau Claire 16, Chippewa Falls 17.
J. J. DOWLING: Toronto, Can., May 6—week.
JOSEPH MURPHY: Providence, R. I., May 6—week; Philadelphia 13—week.
J. K. EMMET CO.: N. Y. City April 22—indefinite.
JOSEPH JEFFERSON CO.: St. Paul, Minn., 9-11, Milwaukee, Wis., 13, South Bend, Ind., 14, Indianapolis 15, Terre Haute 16, Dayton, O., 17, Youngstown 18, Detroit, Mich., 20, Buffalo, N. Y., 22, 23, Watertown 24, Utica 25, Yonkers 27.
JENNIE CALEF CO.: Paterson, N. J., May 6—week.
J. H. WALLICK CO.: Hoboken, N. J., May 6—week.
JOHN WILD CO.: Brooklyn, E. D., May 6—week.
J. A. MURPHY CO.: Louisville, Ky., May 6—week; Baltimore 13—week; Washington, D. C., 20—week.
JAY HUNT CO.: Springfield, Mass., May 6—week; Pittsfield 13—week.
JOLLY VOYAGERS' CO.: Clinton, Ill., 9-11, Rock Island 13-25, Galesburg 26-28, Bushnell 29-31.
J. W. CARNER CO.: Oswego, N. Y., May 6—week.
KATE CLAXTON CO.: N. Y. City, May 6—week; Newark, N. J., 13-16, New Britain, Ct., 17, Birmingham 18.
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KITTIE BLANCHARD: Chicago May 6—week.
KINDERGARDEN (Williams') CO.: Chicago May 6—week; Toledo 13—week.
LILLIAN LEWIS CO.: N. Y. City May 13—week.
LONDON SPECIALTY CO.: Rochester N. Y., May 6—week.
LILLIAN KENNEDY CO.: Seneca Falls, N. Y., May 9, Waterloo 10, Penn Yan 11, Watkins 13, Corning 14, Horseheads 15, Warsaw 16.
LITTLE LORD FAUNTLEROY CO.: Pawtucket, R. I., May 8, Westerly 9, Middletown, Ct., 10, Meriden 11, Bristol, R. I., 13, New Britain, Ct., 14, Northampton, Mass., 15, Winsted, Ct., 16, Thomaston 17, Waterbury 18, Danbury 20, Greenwich 21, Stamford 22, South Norwalk 23, Birmingham 24, Bridgeport 25, Putnam 26, Webster, Mass., 29.
LYDIA THOMPSON: Boston May 13—week.
LYCEUM THEATRE WIFE CO.: Binghamton, N. Y., May 8, Elmira 9, Wilkesbarre 10, Scranton 11.
LE VOYAGE EN SUISSE CO.: Boston May 6—week.
LITTLE LORD FAUNTLEROY CO.: Denver, Col., May 6—week; St. Louis 13—week.
LORA LANE: Western, Neb., May 8-14.
MARLANDS CLARKE: Cincinnati May 6—week.
MAGGIE MITCHELL: Yonkers, N. Y., May 8, Jersey City 9-11.
MONTEZUMA CO.: Newton, Kas., May 8, Hutchison 9, Great Bend 10, Kingsley 11.
MORA CO.: Corning, N. Y., May 6—week; Binghampton 13—week.
MME. RHEA: Findlay O., May 8, Detroit 9-11, Chicago 13—week.
MURRAY AND MURPHY: Boston May 6—week; Philadelphia 13—week.
MME. NEUVILLE CO.: N. Y. City May 6—week.
MONROE AND RICE CO.: Hartford, Ct., May 8, Paterson, N. J., 9-11.
MINNIE MADDERN CO.: N. Y. City, May 6—indefinite.
MY AUNT BRIDGET CO.: Hartford, Ct., May 6-8, Paterson, N. J., 9-11.
MRS. LANGTRY: Lewiston, Me., May 8, Bangor 9, Portland 10, 11.
NEWTON BEERS CO.: Nashua, N. H., May 8.
NATURAL GAS CO.: Buffalo, N. Y., May 8, Rochester 9-11, Philadelphia 13—week.
NEW YORK THEATRE (Hunt) CO.: Jackson, O., May 6-8, Wellston 9-11.
OLD JED PROUTY CO.: Philadelphia May 6—week.
OVER THE GARDEN WALL CO.: Pittsburg May 6—week; Washington 13—week.
ONE OF THE FINEST CO.: Providence, R. I., May 6—week.
ONLY A FARMER'S DAUGHTER CO.: Carbondale, Pa., May 8, Nanticoke 9, Allentown 10, Bethlehem 11.
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PECK'S BAD BOY (Atkinson's) CO.: N. Y. City May 6—week.
PASSION'S SLAVE CO.: Indianapolis, Ind., May 6—week; Buffalo 13—week; Rochester 20—week.
PRESCOTT-MCLEAN CO.: Avon, O., May 7-8, Bucyrus 9, Lyma 10, Port Wayne, Ind., 11, Cincinnati, O., 13—week.
P. P. BAKER: Detroit, Mich., May 6—week; Grand Rapids 13—week.
PEOPLE'S THEATRE CO.: Putnam, Ct., May 6—week.
PAT ROONEY CO.: N. Y. City May 6—two weeks.
RANCH KING CO.: New Castle Pa., May 8, 9, Rochester 10, 11, Pittsburg 13—week.
ROLAND REED CO.: Washington, D. C., May 6—week; Altoona, Pa., 13, 14, Williamsport 15, Scranton 16, Allentown 18, Trenton 20.
ROYCE-LANSING CO.: Vancouver, W. T., May 8, Chehalis 9, Olympia 10, Tacoma 11.
ROBSON-CRANE CO.: N. Y. City April 29—three weeks.
ROSINA VOKES: N. Y. City April 29—indefinite.
RICHARD MANSFIELD: London, Eng.—indefinite.
ROBERT ELSMERE CO.: N. Y. City, April 29—indefinite.
SAWTELLE COMEDY CO.: Hornelsville, N. Y., May 6—week.
SHE (Webster-Brady) CO.: Philadelphia May 6-12, Trenton, N. J., 13-14, Hartford, Ct., 15-16, Worcester, Mass., 17-18.
STILL ALARM CO.: Harlem, N. J., May 6—week.
TESSIE DEAGLE CO.: Titusville, Pa., May 6—week.
THE RULING PASSION CO.: Buffalo, N. Y., May 6—week.
THE MAIN LINE CO.: Bradford, Pa., May 9, Elmira, N. Y., 11, Newark, N. J., 13—week.
TWO SISTERS CO.: Chicago April 29—two weeks; N. Y. City May 13—week; Brooklyn 20—week.
THE TWELVE TEMPTATIONS CO.: Kansas City, Mo. May 6—week.
TAVERNIER CO.: Cheboygan, Mich.; May 6—week.
TAKEN FROM LIFE CO.: Lynn, Mass., May 6—week.
ULLIE AKERSTROM: Lawrence, Mass., May 6-8, Haverhill 9-11, N. Y. City 13—indefinite.
WATER QUEEN CO.: Chicago May 6—week.
WORLD (J. Z. Little's) CO.: Baltimore May 6—week; Brooklyn 13—week; Chicago 20—week.
W. J. SHEA'S COMEDY CO.: Carbondale, Pa., May 6—week.
ZIG ZAG CO.: N. Y. City May 6—week.

OPERA AND CONCERT COMPANIES.

BENSBERG OPERA CO.: Austin, Minn., May 8, Faribault 9, Rochester 10.
ANDREWS' OPERA CO.: Clinton, Ia., May 15, Morrison, Ill., 16, Sterling 17, 18, Dixon 20, Freeport 21.
BOSTONIANS: Chicago, Ill., April 22—indefinite.
BENNETT-MOULTON OPERA CO.: Evansville, Ind., May 6—week.
BOSTON IDEAL OPERA CO.: Pittsburg May 6—week.
BOSTON STARS CO.: Kansas City, Mo., May 9, 10, Excelsior Springs 11, Nebraska City, Neb., 13, Council Bluffs, Ia., 14, Red Oak 15, Creston 16.
CASINO OPERA CO.: Memphis, Tenn., May 6—week.
CLARA LOUISE KELLOGG: Independence, Ark., May 8: Wichita 9, Winfield 10, Arkansas City 11, Newton 13, Hutchinson 14, McPherson 15, Marion 16, Emporia 17, Concordia 20, Topeka 21, Lawrence 23, Mankato, Minn., 24.
DOVETTA CO.: N. Y. City—indefinite.
GRAU OPERA CO.: Richmond, Va., May 6—week.
GAIETY OPERA CO.: Paterson, N. J., May 6—week.
KIMBALL OPERA CO.: Philadelphia, Pa., May 6—two weeks; Brooklyn, N. Y., 20—week.
KING COLE II.: Philadelphia, April 22—indefinite.
LUCIER COMEDY CO.: Wallingford, Ct., May 8, Rockville 9, Manchester 10, New London 11, Mystic 13, Stonington 14, Westerly, R. I., 15, Wakefield 16.
LITTLE TYCOON CO.: Kansas City, Mo., May 6—week.
MAC COLLIN OPERA CO.: Birmingham, Ala., May 6—week; Paducah, Ky., 13—week.
MCGIBENEY FAMILY: Oswego, N. Y., May 8, 9, Wolcott 10, Sodus 11, Rochester 13-25.
MCCAULL'S CO.: N. Y. City March 22—indefinite.
NOSS FAMILY: Hudson, Mich., May 8, Coldwater 9, Bronson 10, Sturgis 11, Three Rivers 13, 14, Niles 15, 16, Benton Harbor 17, Hartford 18.
OVIDE MUSIN CONCERT CO.: Buffalo, N. Y., May 9, Lockport 10, Buffalo 11, Toronto, Can., 13, 14, Reading, Pa., 16 Kingston, N. Y., 17, Newburg 18, Baltimore 20-21, Washington, D. C., 22, Richmond, Va., 23, Norfolk 24, 26.
RICE OPERA CO.: Cincinnati, O., May 5—week.
SAID PASHA OPERA CO.: Baltimore Md., May 6—indefinite.
STANDARD OPERA CO.: Philadelphia May 6—indefinite.
TEMPLETON OPERA CO.: Norfolk, Va., May 6—week.
WILBUR OPERA CO.: Philadelphia May 6—week.

MINSTRELS.

BEACH-BOWER'S MINSTRELS: Calumet, Mich., May 8, Red Jacket 9, Houghton 10, Iron Mountain 11.
DOCKSTADER'S MINSTRELS: Chicago, May 6—week.
EATON AND FARRELL'S MINSTRELS: Omaha, Neb., May 6—week.
FIELD'S MINSTRELS: Ionia, Mich., May 8.
GORMAN'S MINSTRELS: Chicago, May 6—week.
HAVERLY-CLEVELAND MINSTRELS: Newburg, N. Y., May 9, Poughkeepsie 10, Hudson 11, Troy 13, Syracuse 14, Oswego 15, Watertown 16, Brockville 17, Ottawa, Can., 18, Ottawa, 18.
JOHNSON-SLAVIN MINSTRELS: San Francisco, May 6 week.

VARIETY COMPANIES.

BARRETT GLEASON CO.: Minneapolis, Minn., May 6—week.
GUS HILL'S CO.: Chicago April 29—two weeks. San Francisco, Cal., May 20—four weeks.
LILLY CLAY: Seneca Falls, N. Y., May 8, St. Catharines, Ont., 9, Hamilton 10, London 11, Milwaukee 13—week.
MAY HOWARD CO.: Brooklyn, N. Y., May 6—week.
NIGHT OWLS CO.: Washington, D. C., May 6—week.
PAT MULDOON CO.: Woodbury, N. J., May 8, Mt. Holly 9, Bristol 10, Burlington 11.
RENTZ-SANTLEY CO.: Philadelphia, Pa., May 6—week.
REILLEY-WOODS' CO.: San Francisco May 6—week.

MISCELLANEOUS.

BRISTOL'S EQUINES: Sheboygan May 6-8, Appleton 9-11, Oshkosh 13-15, Pon-du-lac 16-18, Green Bay 20-22.
BLAKE'S EQUINES: Baltimore May 8-25.
HERRMANN: St. Louis May 6—week.
MONTFORD ART EXHIBITION: Montreal, Can., May 6—indefinite.
RENTFROW'S PATHFINDERS: Logansport, Ind., May 6—week, Milwaukee 13—week.

MATTERS OF FACT.

Grace Addison may be addressed at the Metropole Hotel, London, England.

Amy Lee, who was for several years in Edward Harrigan's Park Theatre company, is at liberty.

Harry Pepper and Carrie Tutein can be engaged for the Summer opera season. Their clever work in Struck Gas won for them the most favorable commendation throughout the country. They may be addressed at 19 Chambers Street, Boston, Mass., and care of THE DRAMATIC MIRROR.

Harry Watcham, the business manager and treasurer of Frank Daniels, is at liberty for a few weeks.

Rachel Booth, comic opera roles, comedy or emotional ingénues, is disengaged.

Grace Sherwood, who was with the Dalys, in Vacation, during the last three seasons, is at liberty for leading soubrette and ingénue roles.

Earl Marble, dramatic author, editor of the San Francisco *News Letter*, and THE DRAMATIC MIRROR correspondent from that city, will undertake any kind of dramatic work, ranging from the better class to verses for operas or songs. His address is The Rossmore, No. 356 Stockton Street, San Francisco.

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Askins, Geo. E.
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Abrams, Miss L.
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Christainer, F.
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Cook, Chas. E.
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Dunn, Arthur
Deshon, Frank
De Vere, Laura
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De Lussan, Zelie
Daly, Thos.
Dilks, H. C.
Davis, T. H.
Dixon, Fred
De Bar, Blanche
Durham, Sidney
Dade, Chas.
Emmet, H. W.
Eyre, Sophie
Elliott, W. T.
Eytinge, Rose
Emerson, Walter
Fleming, Carroll
Forman and Morton
Fenton, Eva
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Field, Miss F.
Farrence, Miss F.
Fox, John C.
Filkins, Grace
Fiske, Miss Marion
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Grath, J. W.
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Howard, Bronson
Howard Jr., Joe., (pkg)
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Holmes, Raymond
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Harris' Miss A.
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Hume, E. E.
Harley, J. F.
Harrigan, Ed.
Hine, H.
Hasmer, May
Hedley, King
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Nor can they get time over the Crawford Circuit.

We believe this agreement is equally beneficial to the attraction as well as ourselves, and we feel that the management of all attractions will concur with us in this agreement. There are no other theatres in Kansas City now. Respectfully,

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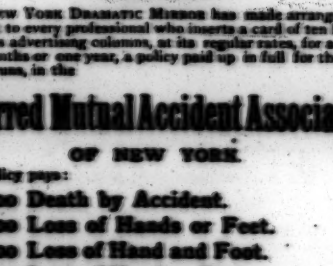

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A house one from the ground up—on the ground floor—on Midland Road. When completed will be the handsomest theatre in Kansas City, seating 1,500. The most carefully located—fitted by experience—lighted by natural light. Stage, 60x30 feet; opening, 30 feet; height of proscenium arch, 40 feet. A strictly first-class theatre.

Popular prices, 25c. to $1.

Has no connection with any pool or circuit.

NOTE TO MANAGERS—It will be to your interests to communicate with us before booking in Kansas City. Will open August 26, under the management of

DAVID T. KEELER.

W. H. Tannas, Business Manager.

TONY PASTOR'S
Own Grand Company

NOW ON HIS ANNUAL TOUR.

Appearing only in the Best Theatres.

Breaking the record of

CROWDED HOUSES EVERYWHERE

TONY PASTOR
At Every Performance
with
A GRAND SELECTED COMPANY.

THE AMERICAN ACADEMY
OF THE
DRAMATIC ARTS.

CALENDAR FOR MAY, 1889:

MAY 1.—Final Performance of the Elocutionary Soirées in Steinway Theatre, Conducted by instructors of the Greek Department of Harvard University.
MAY 6.—Examination for admission, fall in Boston.
MAY 10.—Examination of the Executive Committee of the Alumni.
MAY 17 and 18.—Examination of Applicants for admission to the Academy in the Lyceum Theatre Building, N. Y. City.
MAY 21.—Annual meeting of the Alumni in the Lyceum Theatre, N. Y.

R. F. DOERR, Secretary,
Lyceum Theatre Building, New York City.

NOTICE.

I have secured the right and title for

2020, The Magic Queen,

and all parties now using same, with or without my consent, authority, contract and false claims, C. B. MILLS.
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Actors' Fund of America.

EIGHTH ANNUAL MEETING
TUESDAY, JUNE 4, 1889.

The annual meeting of the Actors' Fund of America Association will be held at the MADISON SQUARE THEATRE, on Tuesday, June 4, 1889, at 11:00 A. M., when the election of officers will take place and the reports of the past year's work be submitted. All members of the Fund can obtain tickets of admission by making personal application at the office of the Fund, No. 110 Fifth Avenue. Those last members with tickets will be admitted to said meeting.

A. M. PALMER, President.
HARRISON GREY FISKE, Secretary.

NOTICE.

The Five A's—American Actor's AMATEUR ATHLETIC ASSOCIATION.

The House Committee has selected temporary social apartments at No. 20 West 28th Street.

All members not having done so are requested to send their addresses to J. T. MAGUIRE, Secretary, Hyde Theatre.

Full information concerning the coming Benefit and Field meeting can be obtained at the club rooms.

The next regular meeting will take place on

FRIDAY, MAY 10, 1889,

At 8 o'clock. A full attendance is requested as matters of importance are to be discussed.

NATCHEZ OPERA HOUSE

CHANGE OF MANAGEMENT.

Having leased the above Theatre, the Profession will address, for open time from and after May 1,

LOUIS PETAGNA, Lessee,
Or FERDINAND MANNOCCI, Manager, Natchez, Miss.

A LADY STAR

Desires a Manager with Capital to assist in producing a new

SPECTACULAR PLAY.

Address SPECTACULAR, care Mirror.

NEW MANAGEMENT.

City Opera House, Steubenville, O.

SEATING CAPACITY, 1,200. POPULATION, 12,000.

Managers wishing dates for the above house will address
W. D. McLAUGHLIN, Steubenville, O.

WANTED.

Lady Choristers with Good Voices and a Knowledge of Dancing.

First-class Dramatic Production. Season's Engagement. No Tights. Apply to

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At Klaw & Erlanger's Exchange, 25 W. 28th St., New York.

Warder Grand Opera House,

KANSAS CITY, MO.

THE HANDSOMEST HOUSE IN AMERICA.

LESTER M. CRAWFORD, LESSEE & MGR. | A. JUDAH, - BUSINESS MANAGER.

POPULAR PRICES WILL PREVAIL COMING SEASON 1889.
2,726 SEATING CAPACITY 2,726.

Following will be the Scale of Prices:

800	Gallery Seats	at 15 cents,	- - - - - -	$120 00
496	Upper Balcony	at 25 cents,	- - - - - - -	124 00
496	First "	at 35 "	- - - - - - -	173 60
100	" "	at 50 "	- - - - - - -	50 00
366	Orchestra Circle	at 50 "	- - - - - - -	183 00
96	" "	at 50 "	- - - - - - -	48 00
204	" "	at 75 "	- - - - - - -	153 00
64	Loges	at 75 "	- - - - - - -	48 00
28	Box Seats	at $1.00	- - - - - - -	28 00
28	"	at 1.25	- - - - - - -	35 00
28	"	at 1.50	- - - - - - -	42 00
2726		Total,	- - - -	$1,004 60

Total Capacity, $1,200. NOW BOOKING FOR SEASON 1889-90.

First-class attractions only desiring time write at once. Address all communications to

LESTER M. CRAWFORD or A. JUDAH, Kansas City, Mo.

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AMONG THE PINES.

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New and Elaborate Scenery, Novel Printing and a Star Company, including the phenomenal Child Violinist,

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The Great School House Scene!
The Great and Realistic Saw Mill!
New and Beautiful Picture of New England Life!

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